

The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

AUGUST 27, 1919

PRICE TEN CENTS



ZELLA NEVADA
IN MADEVILLE
DIRECTION PETE MACK

Photo by Morrison, Chicago

THE NATIONAL THEATRICAL WEEKLY

HIT BULLETIN

A list of twelve of the *biggest current song hits* presented in a handy form for the benefit of artists who want to keep posted on "what's what" in the popular songs of the season.

1	Another "Hawaiian Butterfly" Melody JERRY A Bit of Love, Shamrock and Ireland	By DANNIE O'NEIL and BILLY BASKETTE
2	The Lure of Mysterious China CHONG Blended with American Pep	By HAROLD WEEKS
3	A Sure Pop, 100 to 1 Bet FRIENDS Greatest Ballad Hit in Years	By HOWARD JOHNSON GEO. W. MEYER and JOS. H. SANTLY
4	A Rip Snorting, Sure Fire Song Hit JA-DA JA-DA Special Stage Version for Any Kind of an Act	By BOB CARLETON
5	It's Spreading All Over America BY THE CAMPFIRE The Hit of the Hour	By PERCY WENRICH
6	Biggest Novelty of the Season JOHNNY'S IN TOWN Snappy Lyric and Catchy Melody	By JACK YELLEN GEO. W. MEYER and ABE OLMAN
7	Cleaning Up and No Wonder SALVATION LASSIE OF MINE "She Brought Doughnuts to the Doughboys"	By CHICK STORY and JACK CADDIGAN
8	Go to it boys, this is a pip! I USED TO CALL HER BABY No Turkish bath required before using	By Howard Johnson, Murray Roth and Cliff Hess
9	A Song That Brings a Smile to Your Face HEART BREAKING BABY DOLL She Even Made Philadelphia Gay	By CLIFF HESS and SIDNEY D. MITCHELL
10	A New and Novel Rag Song ANYTHING IS NICE IF IT COMES FROM DIXIELAND Better Than "Peaches Down in Georgia"	By GRANT CLARKE MILTON AGER and GEO. W. MEYER
11	"Twill Charm Your Heart I KNOW WHAT IT MEANS TO BE LONESOME (I'm lonesome, so lonesome, for you)	By Kendis, Brockman and Vincent
12	The Chicago Hit AT THE HIGH BROWN BABIES' BALL Better Than "Strutters' Ball"	By BENNIE DAVIS SID ERDMAN and ERNIE ERDMAN

These songs are listed in typographical order, for the sake of appearance. Because a song is listed last does not indicate that it is any the less a hit than the one higher up. In ordering, professionals will help our department by mentioning number as well as a title. If orchestration is wanted please mention key desired.

CHICAGO
Grand Opera House Building
BOSTON
181 Tremont Street
PHILADELPHIA
Globe Theatre Building
NEW ORLEANS
115 University Place

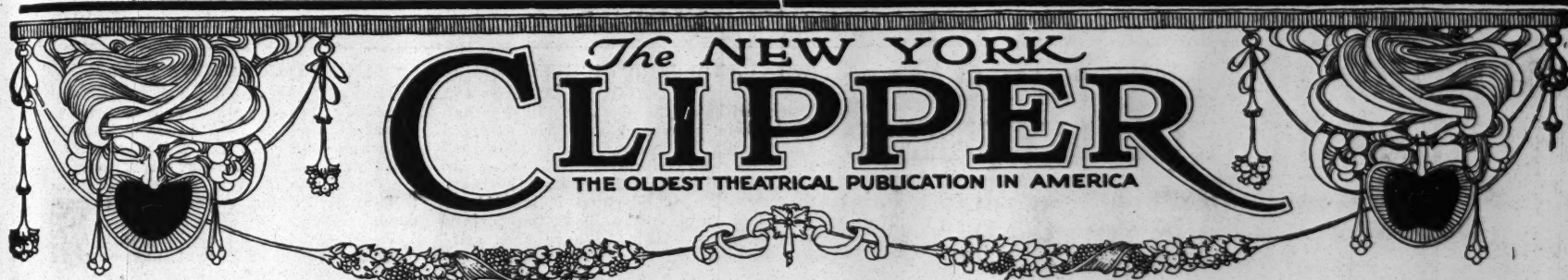
LEO FEIST, Inc.

711 Seventh Avenue, New York

CLEVELAND, Ellastone Bldg.
BUFFALO, 485 Main St.
PITTSBURG, 311 Schmidt Bldg.

DETROIT, 213 Woodward Ave.
KANSAS CITY, Gayety Theatre Bldg.
LOS ANGELES, 836 San Fernando Bldg.

ST LOUIS
Calumet Building
SAN FRANCISCO
Pantages Theatre Building
MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall



Copyrighted, 1919, and published weekly by the Clipper Corporation, 1604 Broadway, New York. Entered at the Post-office at New York, June 24, 1879, as second-class mail matter under Act of March 3, 1879.

Founded by
FRANK QUEEN, 1853

NEW YORK, AUGUST 27, 1919

VOLUME LXVII—No. 29
Price, Ten Cents, \$4.00 a Year

LOEW TO BUILD B'DWAY HOUSE AT 45TH ST.

ALSO PLANS LEGIT THEATRE

The biggest Broadway theatre deal put through in a long time was consummated early this week when interests said to represent Marcus Loew acquired practically all the frontage on the East side of Broadway between Forty-fifth and Forty-sixth Streets and extending back on both of the side streets for a considerable depth.

On this property, which caused the expenditure of \$2,500,000, will be erected a huge theatre suitable for films or vaudeville and also another for dramatic attractions. Inquiry at the Loew offices brought the response that Mr. Loew was not in the city and that nobody else was familiar with any of the details of the matter.

The property in the deal has frequently been called the best theatrical corner in New York and has long been coveted by hotel and theatre builders. It belonged to the heirs of the late Thomas B. Hidden and was controlled by the Empire Trust Company, which acted as the agent in the sale. Starting at the corner of Forty-fifth Street and going north, it embraces the buildings on the ground floor of which are Bach, the Jeweler, Essnkay, the haberdashery, L. H. Rothchild and Co., clothiers, Louvre Studios, Mann and Bogart, millinery importers, Bernstein's Shoe Store and Dell's. The Ideal Restaurant and Child's Buildings, adjoining, are not included, but the property next to that, occupied by Clarice, goes with the other.

On the Forty-fifth Street side, the deal takes in all property running back to the Lyceum Theatre, including that occupied by the Bartholdi Inn, John the Barber, Levey, the dyer, Kent millinery shop, Bernstein's dress shop and the Arcadia Apartment Hotel which is directly up against the Lyceum. This property, it is said, will be the portion on which the legitimate theatre will be erected, its entrance to be near that of the Lyceum.

In addition to this, the deal also takes in holdings on West Forty-sixth Street, they being the property at No. 154 where Frances now has a shop and at 162 and 164, where there is a four story house and a storage room of White, the photographer.

The film or vaudeville house, it is said, is to be erected on the Broadway and Forty-fifth Street corner, with a huge office building towering up and covering all the property concerned in the deal. This, it is said, will be pushed upward as far as the Fire and Building Departments will allow.

Who else is interested in the deal could not be learned early this week, but it was intimated by one of those who acted for the principals, that Famous Players may have a finger in the pie, it being pointed out that Mr. Loew and Adolph Zukor are very good friends, the son of the former

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WHO HIT DUDLEY?

Edgar Dudley who, some months ago, succeeded in jumping up high enough to connect his right with the jaw of a millionaire brewer at the stage entrance of the "Follies" with such telling effect that he went down for the count, is nursing as nice a "shiner" as has been seen along Broadway since Harry Carroll walloped Rufe LeMaire. It's hidden away behind a pair of smoked cheaters so well that it is not readily discernable.

Dudley says he doesn't know who gave it to him, the only thing about it that he remembers being that it happened on Tuesday night of last week. At that time he was coming out of the Strand Theatre Building, he says, and was just emerging from the hallway when two huskies hove in sight. One shot out a right that connected with his optic, the other took a wallop at the back of his head and then both tried to see who could get out of sight the quickest. By the time some passers-by ran to his assistance, they were gone, he says. Ever since, he has been trying to find out the identity of the pair, with several friends suggesting that it might be some of the striking actors who believed he was trying to get a show together for Ziegfeld with which to open his roof again. Dudley, however, scouts any such idea.

HELD ON LARCENY CHARGE

Joseph Miller, said by the police to be one of "The Dancing Millers" was held in \$1,500 bail on Monday in the West Side Court on a charge of grand larceny made by Lawrence B. Grant, an ex-soldier and former cashier of a bank in Montreal.

According to the story told in court by Grant he met Miller, who gave his address as the Bartholdi Inn, in a cafe several weeks ago and when his purse containing \$150 in bills dropped on the floor, he says Miller picked it up. He had no objection to his doing that, but he did object to Miller's disappearing out the door after dancing about the floor for a little while. He also alleged that he took his watch and chain and a coat.

Detectives Charles Flaherty and George Ferguson, who made the arrest, told Magistrate Sweetser that they found the missing coat in the possession of Miller. In default of the bail set Miller was sent to the West Side Court prison.

ROBBED IN STRAND BLDG.

Lillian Green, who assists Nat Sobel, the booking agent, in the Strand Building, has been robbed twice in two weeks. The first time, someone relieved her of a mink neckpiece.

The second episode occurred last Friday when Miss Green left the office a moment and, on her return found that her purse, seventy dollars in cash and twenty dollars worth of tickets for a ball had all disappeared.

STAGE DIRECTOR ARRESTED

WASHINGTON, D. C., Aug. 21.—Augustin J. Glassmire, stage director at the Shubert Garrick Theatre, here, was arrested this week on a charge of desertion and failure to support his family. The case is to be heard next week.

ACTOR CHARGED WITH LARCENY

SAN FRANCISCO, Aug. 25.—Dick La Grand, an actor, and his wife are charged with grand larceny here and a warrant for their arrest has been issued.

HOPE RETURN OF GOMPERS ENDS ACTOR-MANAGER WAR

His Influence Failing, It Now Looks as Though Side with Most
Endurance Will Win—Shubert and K. & E. Fight
Reported Entering Situation

The homecoming of Samuel Gompers, head of the American Federation of Labor, from Europe this week, is looked forward to as the only hope of an early settlement of the differences between the Actors' Equity and the Producing Managers' Association. And it may be said that both sides expect his presence in this country to cause a clarification of the situation.

However, neither side appears to be any the less active on that account, and if any efforts the president of the A. F. of L. may make to settle the trouble fail, it looks at this time as though the side which can hold out the longest will win. The expression that "if they can hold out a month more, they'll win" is frequently heard nowadays, and is just as often applied to one side as to the other. Needless to say, many of the strikers must be beginning to feel the effect on their purses, and to deny that the managers are losing huge sums would be childish. An estimate made of the Shubert losses placed them at \$50,000 per week, and a glance at the property holders to whom they must pay rent for the ground on which their houses are built, with nothing coming in from those same houses, must require a steady nerve. However, up to the present, that firm has shown no indication of yielding, and it is generally credited with holding the managers' association together through the power of its booking office.

Reports that the Shuberts and Klaw and Erlanger are pressing their long standing fight within the fold of the managers' association, were being discussed early this week by members of the association and others, some of whom appeared to feel that a long continuance of such action on the part of these two powerful factions can not help but be harmful to the organization.

Since the trouble began, much of the effort of the Equity has been directed toward the Shuberts with the statement being freely expressed among those on strike that that office was more to blame than any other for conditions which finally culminated in the walk-out. It is said that the main Klaw and Erlanger cohorts felt very much the same way about the matter, and, as a matter of fact, did not wish to become members of the association at the time of its formation. As a matter of fact, Charles Dillingham, who is now considered as one of A. L. Erlanger's staunchest henchmen since the trouble between him and Marc Klaw came up, did not join the association until only a short time before the strike was called. Up to then, he had kept out of the organization and issued his own form of contract. Finally, however, he became a member, and the Globe was "pulled."

Then, even after the strike had begun, it was found that Ziegfeld was not a member of the association, and a story

was in circulation that Erlanger had to be forced by George M. Cohan to get into the fray on the manager's side.

All of this reluctance on their part, it is said, was due to the fact that they, in common with the strikers, laid most of the cause for the trouble at the door of the Shuberts. Therefore, now that they are in the same body, it is not strange that reports of warlike activity between the two camps are heard.

These mostly come up when a discussion of the probability of the managers sticking together until they win is discussed, for it is then plainly stated that any manager who might break away would not be able to book his shows. That men who represent themselves as coming from the K. and E. side have approached members of the association who book through the Shuberts and told them they would take care of their bookings in case they deserted their present affiliations, is reported, the story saying that A. H. Woods was one of those so approached. No break in the line has been made, though, Woods, particularly, being so deeply interested with the Shuberts that such a move would be very near impossible at this time.

In the meantime, the managers are "sitting tight."

The managerial viewpoint is that the actors are like a lot of sheep, and that when one decides to "jump over the fence," the rest will follow. If it is to be a contest to see which side can "sit tight" the longer, the manager claims that he will easily qualify as the more patient sitter, and, in several managerial circles, it is broadly hinted that the manager is willing to play the game of watchful waiting almost indefinitely.

Certain it is that the managers have adopted no obvious plan of campaign. With theatres made dark by strikers, the efforts to reopen them are very passive, if they exist at all. Rehearsals for new shows are almost entirely at a standstill. Publicity and propaganda from the manager's side is markedly scarce, and the fighting spirit on the part of the managers is not apparent; although it can be seen they are inwardly vexed.

"If it comes to a showdown," declared Hugh Grady, of the Arthur Hammerstein office, "the manager has comparatively much less to lose than the actor and can hold out much longer. In this strike, the managers' profits are only deferred, but the actors' loss is a total one."

To illustrate his argument, Grady gave some figures to THE CLIPPER which show that the average weekly salary for the cast of a Broadway show is \$3,400, and the average weekly salary for stagehands, musicians and house employees amounts to \$1,500, making a total average weekly payroll of \$5,000.

"Therefore," Grady contends, "when a house is closed, those who walk out are losing \$5,000 in salary. That is a dead loss to those concerned; they can never get it back. They are merely out of work and sink deeper in debt for every week they stay out. On the other hand, what does it cost us? The theatre not being ours, we need not concern ourselves about the rent, and our only loss is our overhead office expense, which is comparatively nothing. Our profit on the show is merely deferred until such a time as the strike is over. Who, then, can afford best to wait?"

Grady estimates that when the season is at its height about forty shows are running in New York, bringing the weekly payroll up

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PRODUCTION OF NEW AND ROAD SHOWS HAS PRACTICALLY CEASED

Performers Walk Out and Interfere with Rehearsals to a Point Where Many Managers Decide to Call Off All Efforts to Open

Productions and rehearsals of legitimate shows, both for Broadway and the road, have come nearly to a stop because of the actors' strike. Even casts that pledged their loyalty to the managers have been laid off until normal conditions are resumed, for the producers feel that even with "loyal" casts they cannot risk the time and expense of production in light of what the stage hands and musicians might do.

When asked as to their present activities, the big and small producers alike were practically unanimous in declaring that they are "marking time" and attempting nothing while conditions remain in their present status. The only exception to this rule is George Tyler, who declared through John Toohey early this week that the "Tyler office is going to fight the thing through, and has no intention of laying down under present conditions."

"Our shows will go on just the same," he said, "opening on the dates scheduled."

When asked how this was going to be done in view of the present situation, his only answer was, "We know how to fight."

"On the Hiring Line," a new play by Harriet Ford and Harvey O. Higgins, is now in rehearsal and slated for an early opening at the Blackstone, Chicago. Tyler expects to start "Pollyanna" on the road on September 1, opening at the National, Washington. "Penrod" is supposed to open the same date at the Nixon, Pittsburgh, while "Tilly," featuring Patricia Collinge will, it is said, start its tour at the Davidson, Milwaukee, on August 31.

The other producers were less hopeful. The elaborate sets for Morris Gest's "Chu Chin Chow" which is supposed to open at Toronto next week still repose in the Century Theatre here, and, according to William Page, of the Gest offices, it is well nigh impossible to move the scenery because of the stage hands' strike. Even if the sets could be broken up and sent to Toronto the possibility of a stage hands' strike there looms large, for the union extends over both the United States and Canada.

"Aphrodite," another Gest production, will open at the Century on November 1, if the strike is over or conditions have favorably changed. But, at present, rehearsals are at a standstill. Nothing is being done to further the production of "The Rose of China" either, while the theatrical chaos grips the show world.

"The Light of the World" was scheduled to open October 20 at the Lyric and will follow its schedule if the strike is over within a reasonable time. "Through the Ages" is inactive for the time being. "The Luck of the Navy" is being brought over from London, with Percy Hutchinson, and is slated to open at the Manhattan Opera House on October 6, strike permitting. "Adam and Eva" which was to have its premiere at the Longacre last week, has been put off until September. "Ladies First," which is being put in readiness for the Princess Theatre, will not be ready for some time to come.

"Keep It To Yourself," a Broadhurst play which was on the road last year and which was to resume its tour at Detroit on August 24, is another show "marking time."

Walter Wanger had planned to open both "The Purple Slipper" and "Five O'Clock" in Asbury Park early next month, but rehearsals of both have stopped owing to the strike and a number of the principals of the casts of both marched in the actors' parade last week. "Thunder," a Smith and Golden production, formerly known as "Sunrise," has abandoned rehearsals. Tryouts for parts are still being held to a small extent and

the manuscript is being revised here and there, but the actual rehearsing of the piece will not go on for the time being.

William Harris has a number of shows that are suffering from the strike. It was his intention to hold premieres of "Abraham Lincoln" and "The Lost Leader" next month. But his plans were thwarted by the strike. The premiere of "First Is Last," known also as "Dark Horses," was nipped in the bud by a walk-out. "East Is West" which was forced to close when the strike was called, is also a Harris show.

In the Shubert offices it was stated that they would "just have to wait, for nothing could be done with road shows under the present conditions."

There will be an attempt to open "The Dancer," it was stated, but "Hello, Alexander," the McIntyre and Heath show, is standing still, while the "Passing Show" is in rehearsal, but with a chorus only.

The Cohan and Harris interests have lost considerably by the closing of "The Royal Vagabond" here and "A Prince There Was" in Chicago. "Going Up" is said to be in rehearsal for the road, but it will not be put out until normal conditions give promise of returning.

"Remnant," a Charles Emerson Cook show, will probably not be put on the road this year, but will confine itself to stock. Nothing is being done with a new show for Florence Nash while the strike continues. "A Regular Fellow" was scheduled to open on August 13 at the Cort, but the strike interfered. The cast, though, is loyal to Cook, and the play will open intact as soon as theatrical peace is declared. "An Innocent Idea" is rehearsing at present at Keene's Chop House, but there will be no attempt at production.

"A Woman's Woman" is the name of a new vehicle for Emma Dunn; it is founded on a Saturday Evening Post story, and will receive its footlight premiere shortly after the strike is settled.

The Belasco office is among those "marking time." "The Gold Diggers," which is the newest Belasco venture, has been temporarily called off, but rehearsals will be resumed when the strike is at an end.

The opening of "Dark Rosaleen" has been postponed also. Other Belasco road shows that must await the conclusion of the strike are: "Tiger, Tiger," "The Boomerang," "The Auctioneer," with David Warfield, and "Daddies."

The Cort office sees no wiser course than standing still during present hostilities. This affects three companies of "Listen Lester," two road companies of "Flo Flo," three of "Fiddlers Three," one of "Glorianna," and the rehearsals of "Just a Minute," and "Rolly Boley Eyes." The production of "Three's a Crowd" is contemplated, but the show has not yet been in rehearsal.

Abe Levy and Max Plohn have also suspended active producing until conditions are less turbulent, and "The Little Whopper" which was ready to make its premiere is waiting for the strike to end. "Watch Your Step," "Flo Flo" and "The Garden of Allah" are all Levy and Plohn road shows that will not move until the present crisis is over.

Richard Walton Tully's "The Masquerader" closed a season on the road in Portland last week, and is scheduled to reopen on September 14, although the opening will probably be postponed if an actors' strike still exists at that time. "The Bird of Paradise" which is a Tully-Morosco production, is supposed to open at Pittsburgh on September 10, but will stand still if the strike is still on then.

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WHAT'S THE IDEA' RIGHTLY NAMED

SCHENECTADY, N. Y., Aug. 25.—Rice and Cady, without the German lines that made them known far and wide, came to Schenectady tonight in "What's the Idea" and made an impression that was far less gratifying than that which the team made years ago. The cast included both men and women who were too plainly labelled as amateurs to have even self-confidence, which would have gone a good ways. The men sang weakly and acted more like school boys at a Christmas show than as men capable of handling real parts.

Of the women, only Ruthie Francis brought forth any applause, although her dancing efforts were far below par. The chorus was strongly inclined toward the burlesque class.

Of the book, there is little to be said. It's scene is laid in Mexico with a conspiracy to cheat two uncles of a girl out of vast property holdings her father had left in their care. There is a naval lieutenant looking for an embezzler and women playing the game of frontier lands. The book, however, is not strikingly absorbing and the music was so poorly handled that one could not judge just what would be possible with a cast procurable at a time when an actor's strike did not tie up too many stage folks.

ORGANIZING BROADWAY MINSTRELS

Meyer Cohen, the music publisher, backed by two local local capitalists, is organizing a permanent minstrel show to open in one of the Broadway theatres within the next few weeks.

Negotiations are now under way for the engaging of a well known blackface comedian to head the show and to be surrounded by the strongest aggregation of singers and dancers that can be obtained.

In addition to the first part, which is to be the big feature of the show, burlesques on current events are to be presented, and plans for a complete change of bill each week are under way.

THEATRE OFFICERS RE-ELECTED

DECATUR, Ill., Aug. 21.—The Decatur Theatre Corporation, lessees of the Lincoln Square Theatre, held an election of officers at their annual stockholders meeting this week with the result that all the officers were re-elected for the coming year. They are: John L. Bennet, president; T. J. Prentice, vice-president; Roy Eshman, secretary and treasurer. Rex Lawhead will continue as manager.

DROPS OLD CIRCUS CASE

SCHENECTADY, N. Y., Aug. 22.—The case of Margaret White against the three Ringling Brothers, known as the corporation of Barnum and Bailey's Circus, has been ordered dropped by Justice George B. Salisbury. The case was an action brought for the recovery of money damages for injuries received in a fire at the circus which occurred during the stay of the circus here about nine years ago.

"CHIN CHIN" DOES \$15,000

SAN FRANCISCO, Cal., Aug. 23.—"Chin Chin" did \$15,000 the first week it appeared here and has been booked for an extra run of two weeks which may again be extended into four. The piece was booked for two weeks originally, but its success was so great that the extra bookings had to be made.

WICHITA SEASON OPENS

WICHITA, Kan., Aug. 24.—The season at the Crawford Theatre here opened tonight with Julian Eltinge to turn away business. Eltinge and his company gave a high-class performance. The Crawford attractions for the new season are the best in years, and everything indicates a prosperous year.

PROGRAM PUBLISHER DIES

SAN FRANCISCO, Cal., Aug. 23.—Arthur Lane Brattain, who for years issued the program used over the Orpheum Circuit, died here suddenly on August 12. He was president and general manager of the National Program Company and was interested in several amusement enterprises.

SENNETT GIRLS GOT \$80,000

After an eight weeks' run at B. S. Moss' Broadway Theatre Mack Sennett's Paramount picture, "Yankee Girls in Berlin," in conjunction with the "Bathing Girls," left that house last Sunday night to open Monday at the Montauk, Brooklyn, where it is scheduled for a two weeks' engagement.

The picture and the "Bathing Girls" have played to a total of \$80,000, an average of \$10,000 a week for the eight weeks of its run at the Broadway. The money was divided as follows: The first \$4,500 to the house, the second \$4,500 to Sol Lesser, who bought the American rights of the picture for \$100,000, and is reported to have already earned as much through the sale of state rights alone, and the balance divided between both on a 50-50 basis.

After finishing its engagement in Brooklyn the picture and the "Bathing Girls" will be brought back to New York and shown in a Broadway house, possibly the Criterion, and if that house is not available a Subway Circuit tour will be arranged.

GATTS OPENS NEW PIECE

POTTSVILLE, Pa., Aug. 22.—George M. Gatts' "Revelations of a Wife" opened at the Hippodrome last night. Despite the hot weather a packed house was in evidence, drawn by the novelty of the advertising. Mrs. Gatts, who wrote and rehearsed the play, was present and later left for Columbia, Pa., where another of her plays, "The Unmarried Mother," will open August 25.

In the cast were Lawrence Brooks, Gwendolin Williams, Albert West, Mary Keogh, Richard Mack, Sarah Sargent, Amie Commons, Cosmos Shaffer and Master Leslie. The production is carried in its entirety and gave complete satisfaction, according to the local press.

The entire action of the play, which consists of a prologue and four acts, is laid in the home of Grant Sterling, a Chicago lawyer with Senatorial aspirations, and the mystery in the piece holds the audience from the start to the finish. Local audiences expressed a keen appreciation of the play, which is beyond the ordinary in many respects.

THEATRE SOLDIERS TO LUNCH

A get-together luncheon for all performers, publicity men and those in kindred professions who saw service during the war will be held at Keen's Chop House, Friday at 12.30, for the purpose of increasing the membership of the newly formed S. Rankin Drew Post of the American Legion. All who can claim a right to membership in this Post are invited to attend.

Temporary officers have been elected to hold office for two months, when permanent officers will be elected for a one-year term of office. The temporary officials are: Post-Commander, Wells Hawks; Adjutant, Ralph Nevarro; Treasurer, Louis B. Shaugnessy.

Among the first activities of this new club will be the launching of some sort of a campaign to build a clubhouse of its own.

STOCK ACTRESS WANTS DIVORCE

SAN FRANCISCO, Aug. 25.—Florence Oakley, formerly a stock actress of this city, has filed a suit for divorce in Los Angeles. Florence Pryor, as she is known in private life, was married to her husband ten years ago and charges him with desertion.

KINGSTON GETS FAIR GROUNDS

KINGSTON, N. Y., Aug. 22.—A company has been incorporated to operate a new fair ground here under the title of "The Kingston Fair Grounds, Inc.," with a capital of \$50,000. The incorporators are Aaron Cohen, Matthew H. Herzog and Wm. F. Davis, of this city.

ZELLA NEVADA

Zella Nevada, whose photograph appears on the front cover of this week's issue of the CLIPPER, is a talented vaudeville artist now showing a new and attractive offering. She possesses a beautiful soprano voice, is a charming comedienne, wears beautiful gowns and is also a song writer of ability.

SONGWRITERS BEAT ACTORS BY 4 TO 2 IN ONE-SIDED GAME

Rivalry Between Teams Settled Sunday at Ridgewood Grounds, Brooklyn, When Tune Makers Get Early Lead and Are Never Headed.

The rivalry that has existed for a long while between actors and song writers as to their baseball playing ability was decided Sunday, when the two nines met in the final clash of the series. The game, played for the full nine innings at Ridgewood Grounds, Brooklyn, was one-sided all the way through. The songwriters took the lead in the second inning and held it throughout, although the actors tried hard to overcome it.

Except for two arguments between the fifth and sixth innings and a bonehead play by the actors when they had the bases full and might have tied the score, the game was uninteresting to the *nth* degree. It was just one strike out after another.

The arguments were caused first, by a disputed decision, when Halsey Mohr, who was umpiring, allowed Gus Van to take his base on a short high bunt. Mike Donlin, on first, claimed that the ball had rolled out half way between first and third, and was, therefore, a foul. Mohr stuck to his decision, and for a moment it looked like a real scrap. Finally, however, Mohr called Van back to bat and he struck out.

The second argument was between Stanton and Schenk, back of first base, at the end of the fifth. The score was Songwriters—4, Actors—2.

The line-up of the teams was as follows. For the Actors: Smith, pitch; Van, catch; Pete Mack, second base; Stanton,

center field; Springman, third base; Schenck, first base; Regal, right field; Jeff Davis, left field; Pack, shortstop.

For the songwriters: Hammels, pitch; Frawley, catch; Ross, right field; Mike Donlin, first base; Hart, second base; Droome, shortstop; Eastwood, third base; O'Hare, center field; Arthur Piantadosi, left field.

The umpires were Halsey Mohr and George Piantadosi, who alternated every two innings. Al Piantadosi offered \$10 to the first player to bang out a home run. No one did.

The game was preceded by three athletic events, a hundred and a fifty yard dash, and an egg race. Motion pictures of the affair were taken by Mike Glynn, of the Alhambra Theatre, Brooklyn. Thomas J. Penfold was field marshal, Al Cantor, secretary and treasurer, Eddie Ables, chief usher, Arthur Piantadosi, advertising agent, Henry Sold, Charles Vion, Charles H. Fischer, were in the box offices, and Milton Smith was official scorer.

The entertainment committee was composed of Gus Van, Joe Schenk and Herbert Walters. The Ground committee, Wm. Jordan, Ed. Fleck and Oscar Brugel.

During the first five innings, there was a free exchange of wit between actors, songwriters, umpires and audience, but after the big scrap it let down. The attendance numbered about 1,000, including a sailors' band, which furnished music for a while.

ACTORS JOIN HOLD-UP CHASE

Broadway was the scene of a wild chase last week, after Milton Prince, manager of the Wilson Dancing Academy, at Forty-sixth street, was held up by two men. Prince had handed over a big roll of bills to the men when Esther Murray, who was in the room with him, suddenly became hysterical and screamed. Her outcries attracted a crowd through which the two men worked their way.

One of the men turned west through Forty-sixth street, and as the procession passed the N. V. A. Clubhouse, more actors joined the pursuit. At Eighth Avenue and Forty-sixth Street, the man was finally caught, after a policeman had fired several shots. Edward Leahy was the name given by the man when caught and he explained that he had been discharged from the army recently. He was arrested charged with attempted felonious assault, grand larceny and the possession of a revolver.

Further explanation of the affair by the alleged thief revealed the fact that the robbery had been planned some night previous when Prince was seen walking out of a store with a great amount of money in his possession. The thieves bided their time and attacked daringly when few people were present.

OLD S. & C. HOUSE BURNS

SAN FRANCISCO, Cal., Aug. 23.—The Washington Square Theatre, situated in the so-called Latin Quarter, was badly damaged in a fire that broke out early one morning last week. The fire completely destroyed the interior of the theatre. The house was one of the original Sullivan and Considine circuit.

KELLARD HAS DITRICHSTEIN PIECE

SAN FRANCISCO, Aug. 23.—John E. Kellard will tour the country in "The Great Lover," the play in which Leo Ditrichstein appeared at the Longacre, New York. He will also present a repertoire of Shakespeare.

BOWERS SHOW READY

Fred V. Bowers will open at Harrisburgh, Pa., August 28, in "Kiss Me Again."

"SCANDAL" OPENS HERE SEPT. 4

Cosmo Hamilton's "Scandal" will be presented by Walter Hast at the Thirtieth Street Theatre on Sept. 4th. The cast will be headed by Charles Cherry and Francine Larrimore. Others in it are William David, Malcolm Fassett, G. H. Trader, Frank Gregory, Isabel O'Madegan, Alice Putnam, Marjorie Hast, Mary Cecil and Doris Duane.

"An Exchange of Wives" by the same author is being put into rehearsal by Hast.

BUSINESS GOOD IN PATERSON

PATERSON, N. J., Aug. 25.—Billy Watson's Lyceum, playing road attractions, started off the season last week with exceptionally large business. Gus Hill's Minstrels opened Monday to \$1,000. A soldier show drew \$900 Tuesday. Wednesday was Athletic Night and drew \$3,400.

The "Trail of the Lonesome Pine" did over \$2,000 the last three days of the week at popular prices.

SWEATMAN TO BE THERE

Willis P. Sweatman leaves today for his Summer home in Pike County, Penn., but expects to return in time to appear at the benefit of his old friend and business associate, Barney Fagan, to be held at the Manhattan Opera House next Sunday. Mr. Sweatman is in excellent health again.

ILL IN COSTA RICA

SAN FRANCISCO, Cal., Aug. 23.—Word has been received here from Costa Rica that Lina Reggiana, who had been on tour with the Bracel Grand Opera Company appearing there, had been forced to retire from the company due to illness. There is, according to the report, little hope of her recovery.

KIRBY OPENING SHOW

"The Rocky Road to Dublin," with Barney Gilmore, opens in Stamford on September 1, under the management of Tom Kirby. The rest of the cast includes Helen Evily, Hughie MacDougal, Hugh McGuckin, Mina Shirley, Jimmy Nugent, Tommy White, Edward Keough, Lillian Gilmore and others.

TICKET "SPEC" FINED

Louis Cohen, the ticket broker, was fined \$10 by Magistrate Corrigan last week after he had been declared guilty of violating the city ordinance against ticket speculating. He was also ordered to refund \$11 which he received for two tickets to the Actor's Equity benefit at the Lexington Theatre.

The arrest of Cohen was brought about by the Equity's secret service system, through Richard Gordon, who purchased tickets, summoned other actors to witness the sale and then called a policeman.

NEW QUARTETTE FORMED

Ruth Miller and Henriette Wakefield, both formerly of the Metropolitan Opera Company, Mario Rodolfi, formerly of the Scotti Grand Opera Company, and Greek Evans, of the Creature Opera Company, have formed an operatic quartette and made their first appearance with Nahan Franko at the festival at Saratoga Springs on Aug. 24. Arthur Spizzi, of the Fitzgerald Building, is directing them.

"NOWHERE" OPENS SEPT. 10

"Up From Nowhere" will be presented at the Comedy Theatre on September 10, by John D. Williams. The play was written by Booth Tarkington and Harry Leon Wilson. Norman Trevor will have the leading role and be supported by Cecil Yapp, Fred Howard, George Casselberry, Ann Andrews, Olive Murray, Grace Reals, Leotta Miller and Margola Gilmore.

MUSICIANS PAY INCREASED

SAN FRANCISCO, Aug. 25.—Musicians and picture operators here have had their salaries increased. The prevailing rate now is \$2.50 for each matinee performance, \$5 for each evening performance, and for the leader \$10 for each night show. An increase of \$7.50 each week has been given motion picture operators also.

SHOWED INDECENT FILM; FINED

OAKLAND, Cal., Aug. 25.—Henry Thomas and William Attlesley, manager and proprietor of the Globe Theatre here, respectively, were fined for showing an indecent film and had to pay \$100 each. They were also severely reprimanded, the judge expressing the sentiment that the law should permit him to imprison them.

LILLIE LORRAINE IN WEBER SHOW

Joe Weber has made arrangements with Flo Ziegfeld whereby Lillian Lorraine will play the leading role in "The Little Blue Devil," a musicalized version of "The Blue Mouse," by Clyde Fitch. The show, which opens at the Garrick, Detroit, on September 7, has a cast of fifty which also includes Bernard Granville.

KLAW COMPLETES CAST

Marc Klaw has completed the cast of "The Petroleum Prince," in which Louis Bannison is to star. It includes Merle Maddern, Charles Thursby, Barbara Milton, Leonora Oltiger, Virginia Roche, Julia Stuart and Joseph Macauley, Owen Meech and Garrett Carroll.

"POODLES" HANNAFORD MARRIES

Edwin Hannaford, known as "Poodles," the equestrian clown, who with the Hannaford Family riding act, has been at the Hippodrome after being with the Ringling Brothers circuses for several seasons, was married last Wednesday to Grace White, rider in the Hannaford act.

MacGREGOR GETS PEPLE PLAY

"The Birthright" is the title of a new play written by Edward Peple which has been accepted for production by Edward MacGregor. The play is written on the lines of Peple's success, "The Prince Chap."

TAB BECOMES REGULAR SHOW

George Choo's "The Bride Shop," will go out this season as a regular show in the form of a two act musical comedy. It opens August 28th, over the Klaw and Erlanger route.

RUMPUS OVER CASTLE MARRIAGE

The marriage of Irene Castle to Captain Robert Treman of the Aviation Corp, some time ago, was the cause of considerable comment along Broadway last week when the dailies began devoting columns of space to denying and confirming the report of her secret marriage to Capt. Treman one year ago. The New York Herald, of Wednesday, carried a long story telling of the alleged secret marriage, and putting forward some reasons for keeping it secret. According to the Herald story, Mrs. Castle married Capt. Treman in Pickens, S. C., May 21st, 1918. The couple took every possible means of keeping the matter quiet, the story stated.

The Herald then stated that, according to her statements at the time of the alleged secret marriage, she feared, had the news become public, that it would have affected the sale of her book "My Husband," which contained her letters to Capt. Castle. She is also reported to have said that she and Capt. Castle had been nothing but business partners for three years. The Herald refutes this by printing a portion of Castle's will. Another reason given for keeping the marriage hushed up was the fact that, if it leaked out, she would not be able to go overseas as an entertainer.

On Thursday, Mrs. Castle and Capt. Treman denied the secret marriage through the columns of various other papers, giving facts and figures to strengthen their denials. The Herald, however, came right back on Friday, by stating that according to War Department records, its figures and dates were right. It also showed, by the records of Pickens county, that they were not falsifying when they printed the original story. The attitude of Dr. Juhan, who performed the original service, in the matter, also confirmed the Herald's report.

HAYMAN OUTLINES PLANS

Alf. Hayman, general manager for the Froham interests, returned from London this week with a batch of new plays and several interesting news items. Hayman, who has been abroad since July, has been arranging for an exchange of stars between England and America. He has succeeded to a certain degree.

He has induced Doris Keane to return to New York and appear for a short season in "Romance," in which she is at present starring in London. Ethel Barrymore has been signed for a London appearance and will go over there to appear in her new play to be written by Zo Akins.

He has secured several famous English plays and some new ones for production over here, and has induced Sir Arthur Wing Pinero to come over here for a sojourn and also look after the production of his new play which he has never seen before. The play is called "Quick Work."

Sir James M. Barry is also to make a trip over here upon Hayman's instigation. Among the plans of his organization for next season are a tour of the country for William Gillette in "Dear Brutus," and Otis Skinner in a new play written by his wife. Hilda Moore has been loaned to the Froham interests for the Gillette tour. She created the role of Mrs. Dearth in the original London production. Further plans include the opening of the Empire on September 29 with Ethel Barrymore in her new play by Zoe Akins. It is planned to reopen the Lyceum with a new Belasco production.

Hayman claims that since the war the fondness for American plays has grown so that at present 90 per cent of the plays in London are of American origin.

"LUSMORE" OPENS SATURDAY

"Lusmore," written by Mrs. Rita Olcott and Grace Heyer, will have its premiere on Saturday at the Congress Theatre, Saratoga. Mr. and Mrs. Chauncey Olcott live there, which is the reason for the opening of the play there.

In the cast will be John McFarlane, Eva Le Gallienne, Louise Poe, Regina Wallace, Beth Fox and John Todd. W. H. Sams is the latest addition to the company. He is a stage director lent by Henry Miller. John E. Hogarty will manage the company.

UPON BASEBALL DEPENDS FATE OF SUNDAY SHOWS IN N. Y.

Theatrical Interests Expect Drive Against National Game's Encroachment on Sabbath and, if It Wins, Will Try to Open Theatres on Sunday.

Upon baseball depends whether or not an effort will be made this Fall to put through legislation allowing the giving of Sunday theatrical performances in New York, a condition which has been desired by many managers for some time but which, incidentally, is strongly opposed by the Actor's Equity. Whether or not the latter would still oppose the giving of such performances in the event that its members were paid pro rata is not known.

Where baseball comes into the situation is because the powers that be in show business have been watching the manner in which the general public has been receiving this encroachment upon the Sabbath, having decided to take that as their cue for an attempt to change the statutes relative to dramatic and musical attraction performances. And they are satisfied that the general public would welcome such a move if the support given

to baseball can be accepted as a criterion. It is expected, however, that a strong protest, backed by so-called reformers, will be made this Fall and Winter against the continuance of Sunday baseball, a number of agitators already being at work stirring up anti-sentiment, it is said. Just when it will become manifest is unknown, but it is expected to appear shortly after the legislature opens.

As soon as it does, it may be that the theatrical interests will join with the baseball heads in fighting off any interference, but the more probable course is that the theatre folk will wait with their own drive until the baseball question is settled and then, if the ball tossers succeed in retaining the right to give Sunday performances, sail in for open theatricals on Sunday. If they lose, the theatrical drive will probably be postponed until a more favorable time.

JULES AARONSON RESIGNS

ATLANTIC CITY, N. J., Aug. 25.—Jules Aaronson, manager of the Globe and Keith theatres in this city to-day made public his resignation from both houses, the former a Stanley theatre booking Shubert vehicles. He has accepted an interest in the new Progressive Amusement Company headed by Joseph M. Gaite, producer of "Three Twins" and more recently "Take It From Me." The new concern will enter the producing field with a new musical comedy. Gaite will be its president and Aaronson treasurer.

Aaronson has been in charge of the Keith Garden Pier Theatre for the past three years, and of the Globe from the time the Stanley company took it over on the Shubert bookings. With his withdrawal, J. Reilly Gibbons, assistant manager of the Globe, and Russell Austin, assistant manager of the Keith house, will constitute a joint managership of both theatres. Stanley company officials and close associates will tender Aaronson a farewell dinner previous to his departure.

WOODS NAMES BERNARD PLAY

When the season opens and the theatres, likewise, Barney Bernard is to be starred by A. H. Woods, in a new play called "The Hon. Sam Davis," by Jules Eckart Goodman and Montague Glass. It is a play of small town life and the hero a small town politician.

HARPISTS ORGANIZE ASSOCIATION

BOSTON, Mass., Aug. 21.—The National Association of Harpists was organized here this week at a meeting attended by players of that instrument from the entire country. The association elected Melville A. Clark, of Syracuse, president.

"PASSING SHOW" STARTS TOUR

INDIANAPOLIS, Ind., Aug. 23.—"The Passing Show of 1918" is scheduled to begin its road tour here next Monday, Aug. 25. It was running in Chicago since April up to the time of the actors' strike.

KLAW HAS ANOTHER ONE

Marc Klaw has another new play that he will produce as soon as events permit. The title of this one, a musical play, is "His Majesty the Queen," with book and lyrics by Ethel Watts Mumford.

SCIBILIA HAS NEW PLAY

"My Once in a While" is the title of a new musical comedy which the Scibilia company will produce shortly. It is from the pen of Charles George who wrote the book, lyrics and music.

CABARET ENTERTAINER SUED

TRENTON, N. J., Aug. 22.—William Archinal started a suit here yesterday to have his marriage to Elizabeth Louise Bardusch Archinal annulled. The latter was formerly an entertainer at a cabaret conducted by a hotel here, and is charged with having had a husband living when Archinal married her.

PRODUCTIONS AT STANDSTILL

(Continued from page 4)

G. M. Anderson has a number of plays ready for rehearsal. One of them is "Stand from Under" with Josephine Victor in the principal role. The others are "Mary, Be Careful," "Some Poor People," and "Just Around the Corner."

Henry W. Savage has been playing "See Saw" in Boston to crowded houses under an injunction that was granted him more than two weeks ago, and is still in force. The Mitzi Hajos show has not been put into rehearsal as yet, and probably nothing will be done with it until the strike is ended. It is planned to revive "The Merry Widow" next spring.

Hugh Grady, general manager for Arthur Hammerstein, declares that "Somebody's Sweetheart" is 100 per cent loyal.

Thirty-five road shows belonging to Al Woods will remain inactive until conditions get back to normal again. Many of these were in rehearsal when the strike was called. "Breakfast in Bed" is the only Woods' show that remains open. "Up in Mabel's Room," playing Chicago, was forced to close, while "A Voice in the Dark" was completely hushed in New York when the cast walked out. "Too Many Husbands," which was to open August 11 never had a premiere. "A Bashful Hero" was to have opened last Monday night at the Bijou, but the strike has postponed its production indefinitely. September 1 was to be the opening date for both "The Girl in the Limousine" and "The Woman in the Stage Box," but the strike has delayed both.

"The Kiss Burglar," which Countts and Tennis had in rehearsal to play on the road has been disbanded, practically the entire cast having walked out. The show was in rehearsal at Bryant Hall, but the preliminary grind was brought to a sudden close.

The Andy Toombs show that Charley Maddock had in rehearsal was called off Saturday when the cast walked out. Maddock, far from being sore, at once gave instructions that all of the people be paid every week, just as though nothing had happened, and this in spite of the fact that he has over \$7,500 already invested in the show for scenery, costumes, etc.

"UP FROM NOWHERE" IS ORDINARY

WASHINGTON, D. C., Aug. 25.—Booth Tarkington and Harry Leon Wilson appear to have stumbled in "Up From Nowhere," which made its bow at the Belasco to-night. Bearing the earmarks of a comedy with an unusual thesis, the play dwindles half way through to a romance of the ordinary type which affords Norman Trevor a better role than he had in "Toby's Bow" though a role with romantic tendencies that make the going difficult for his personality.

Announced as a play which would show the enforced metamorphosis of a powerful individual of violent views into an individual of more chastened personality through the force of circumstances and the association of the individuality of others about him, the version presented to-night seemed to have little point, and to consist chiefly of Tarkington-Wilson character-drawing and dialogue.

Wilson has written in some second-act dialogue that draws titters from the audience, and this act, apparently, shows the Wilson hand more clearly than any other. Tarkington's work is apparent through the rest of the four acts, but there is evidence that they got in each other's way and neutralized each other's efforts.

Trevor personally scored in two acts, wherever he was called upon for a smashing, virile characterization of an American who had risen from nowhere to prominence. In the romantic episodes he was somewhat at fault.

Ann Andrews gives a faultless impersonation of a patrician girl through the first three acts, though she faltered in the final session. Cecil Yapp has a splendid comedy character role with which he scored. Margola Gilmore carried away the ingenue honors, and others with good parts were Fred Howard, Leotta Miller, Olive Murray, George Casselberry, S. T. Shimmer, Grace Reals and Clarence Belair.

"LISTEN LESTER" OPENS ON ROAD

ATLANTIC CITY, Aug. 25.—With the betting odds ten to one that "Listen Lester" would not be produced in Atlantic City, that show made its appearance to-night at the Apollo Theatre despite all difficulties.

On Saturday Fred Moore, manager of the theatre, went before Vice Chancellor John Backes and obtained an injunction requiring Local 77 of the International Association of Theatrical Stage Employees and Moving Picture Operators of the United States and Canada to show cause why they should not perform their work as customary. They were on hand to-night, notwithstanding which, a reserve force had been organized in case of a last minute walk-out.

"Listen Lester," though without its original scenery, brought with it adequate settings which one cynical New Yorker claimed were better than those seen at the Knickerbocker Theatre. With the show came only the necessary props, meagre and not very ornate, but still serviceable and sufficiently presentable.

In the lead was Ada Mae Weeks, supported creditably by Earl Higley, Guy Shy, Emma O'Neil, Harry Pauli, Ernie Adams, and a stunning, though somewhat weak voiced chorus. The show ran smoothly and pleasingly, though lacking the dash of the original company.

Cort got the show in town by trucks which came over the road from New York, brought down a reserve orchestra and a dozen stage hands.

GALLO OPERA SETS OPENING

Opening on September 1, Fortune Gallo will start a season of two weeks of light opera at the Shubert Theatre, reviving such works as "The Mikado," which will be sung during the first week of the engagement, and other works of Gilbert and Sullivan. Hana Shimozumi, a Japanese soprano, will play the prima donna role in "The Mikado," and Rosamond Whiteside, daughter of Walker Whiteside, will play the role of Pitti Sing. Jefferson De Angelis, Warren Proctor, Greta Risley and Louis Cassavant complete the cast.

DATES AHEAD

"Kiss Me Again"—Fred Bowers, opens Harrisburg, Pa., Aug. 28.
Strand, Brooklyn, opens Aug. 30.
Barney Fagan Benefit—Manhattan Opera House, Aug. 31.
"Fifty-Fifty"—Scibilia Theatrical Co., opens Washington, Aug. 31.
"Lusmore"—Rita Alcott, opens Henry Miller Theatre, Sept. 1.
"The Girl in the Limousine"—A. H. Woods, opens Eltinge Theatre, Sept. 1.
"Nothing But Love"—Chas. Maddock, opens Buffalo, Sept. 1.
"My Lady Friends"—H. H. Frazer, opens Pittsburgh Labor Day.
"Scandal"—Walter Nast, opens Thirty-ninth Street Theatre, Sept. 4.
"Double Harness"—Joe Klaw, opens Stamford, Sept. 5.
Friars' Special Meeting—Sept. 5.
"The Girl in the Stage Box"—A. H. Woods, opens Washington, Sept. 7.
"The Little Blue Devil"—Joe Weber, opens Detroit, Sept. 7.
"Mommer"—Selwyn and Company, opens Asbury Park, Sept. 8.
"What's the Odds?"—Sam Shannon, opens at Baltimore, Sept. 8.
"The Great Illusion"—A. H. Woods, opens Booth Theatre, Sept. 8.
"Roly Poly Eyes"—John Cort, opens Baltimore, Sept. 8.
"The Little Whooper"—Abe Levy, opens Atlantic City, Sept. 15.
Mardi Gras—Opens Coney Island, Sept. 15.
Robert Mantell opens in "Julius Caesar" at the Montauk, Brooklyn.
Sothern and Marlowe open in "Twelfth Night" at 44th Street Theatre, Oct. 5.
"The Luck of the Navy"—Comstock and Gest, opens Manhattan Opera House, Oct. 6.
"The Unknown Woman"—A. H. Woods, opens Washington, Oct. 6.
Society of American Singers, William Wade Hinsaw, opens Park Theatre, Oct. 13.
Star Opera Co. opens Lexington Theatre, Oct. 20.
Provincetown Players, open Oct. 31.
"Aphrodite"—Comstock and Gest, opens Century Theatre, Nov. 1.
Chicago Opera Company, opens Chicago Nov. 18.

PLAY THIRD RETURN DATE

SHERBROOKE, Can., Aug. 23.—The Bates Musical Comedy Company is playing its third engagement here within a year, and is doing capacity business. Bart Crawford, a new comedian with the company, has signed a five-year contract. Will Loker is stage director this year. The company includes Dora Davis, Fred Martel, John Fagan, Harry McMann, Dorothy Curtis, Irene Finley, and Rose and King. The bookings are being handled by C. O. Tennis.

MOFFETT PROTESTS RENT RAISE

Cleveland Moffett, the playwright, complained last week before the Mayor's Committee of Welfare about the raise in rent. His complaint had to do with a \$500 increase demanded by his landlord. Failing to compromise, the landlord demanded the rent or the house. When brought to court the agent said that Moffett was an objectionable tenant, but, when questioned, admitted it was purely a question of getting more money.

TO APPRAISE BUILDERS' ESTATE

The estate left by Owen Brainerd, who designed the New Theatre, or Century, as it is now known, and many other well known houses of amusement in New York, Washington and elsewhere, will be appraised by George B. Compton, Transfer State Tax Appraiser. Surrogate Fowler last week directed Compton to do this in order to assess the tax due to the state under the inheritance law.

WALDO BACK HOME AGAIN

LONDON, Eng., Aug. 23.—Lord Charles Waldo, "The Masked Nobleman," who has been touring America, is back home again presenting a new magical act.

LOEW TO BUILD B'DWAY HOUSE

(Continued from page 3)

recently becoming engaged to Miss Zukor. The same informant volunteered the information that, at present, such slight plans as had been outlined provided a deep stage for the film house so that, if it was ever so desired, vaudeville or even productions could be played in it in conjunction with or without films.

Whether or not Simpson's Pawn shop and the property occupied by Child's and Freeman's restaurants will be taken over later could not be learned, but, as they are surrounded by the other property concerned in the deal, it is possible that they may be acquired later.

VAUDEVILLE

FILM THEATRE CHAIN PUTS IN VAUDE.

HAVE SIX WEEKS' BOOKING

SAN FRANCISCO, Cal., Aug. 26.—Turner and Dahnkin, a motion picture theatre firm, has adopted a vaudeville and picture policy for their chain of theatres which hitherto ran pictures exclusively.

Much interest has been manifested in this move because Turner and Dahnkin have had one of the largest chains of moving picture houses on the coast for almost a decade and have always shunned any form of amusement except the screen. They claim, however, that the public prefers the show that offers a combination of vaudeville and pictures and to this end have established a split-week policy with five vaudeville acts, a news and educational reel and a feature picture.

The acts are being supplied through the Bert Levey Circuit, and with the first week of this new policy the box offices have shown a considerable increase in receipts.

While the Turner and Dahnkin Circuit embraces only California they can offer acts six weeks of solid work, for they have several playhouses in San Francisco as well as theatres in Oakland, San Jose, Berkeley, Sacramento, Stockton and Watsonville.

The admission prices remain the same as under the old policy of straight picture programs.

ROYAL BOOSTS PRICES

An increase in prices has been announced at the Royal, effective on September 1. The attendance at this theatre has been exceptionally good for some time and it is probable that the higher rates will not tend to decrease the patronage. At present the prevailing rate is \$1.10 to \$1.25, excluding the war tax, at weekday matinee performances and \$1.15 to \$1.50 at Sunday and holiday matinees and evening performances during the week. On Sunday and holidays the prevailing rates are \$1.15 to \$1.75.

The new rates announced are as follows: Weekday matinees, \$1.10 to \$1.35; week evenings, \$1.15 to \$1.83; Saturday evenings and Sunday and holiday matinees, \$1.15 to \$1.83, and on Sunday and holiday evenings, \$1.15 to \$1. These figures do not include the war tax.

INCORPORATE 81ST STREET

The Eighty-first Street Theatre is dark this week in preparation for its being taken over by the Keith interests on Monday. Frank Gerard is to be the resident manager, as previously, and will superintend what alterations may be necessary. The prices will range as follows, daily matinee, 15 to 25 cents—nights 25 to 75 cents. Shows will start at 2 and 8 P. M. daily, and 2:30 and 8:30 on Sundays.

The Eighty-first Street Theatre Corporation was incorporated last week with John A. Hopkins, Harry A. Gigler and Arthur L. Robertson as incorporators for \$25,000.

NAN HALPERIN QUITTING VAUDE.

Nan Halperin will leave vaudeville at the end of next week at the New Brighton Theatre. She will go into the Shubert musical version of Clyde Fitch's "Girls."

QUIT DANCING TO TEACH

The Ewart Twins, a vaudeville dancing team, have retired from the stage and opened up a dancing academy at Terre Haute, Ind.

HUGHES CLAIMS SCHOOLER SONG

Who has the right to use the lyric of the song, "The Melody Ship," is a matter of controversy that the N. V. A. has been called upon to settle.

J. J. Hughes, of Adelaide and Hughes, has brought the matter to the club's attention, claiming that Dave Schooler, now playing with the Marmain Sisters, has no right to use the lyric without his permission. Schooler, on the other hand, claims that he wrote part of the music and has made a counter claim against Hughes.

LEASE SACRAMENTO STRAND

SACRAMENTO, Cal., Aug. 25.—The Strand Theatre here has been leased by Ackerman and Harris for twenty years. Fifty thousand dollars has been spent by the owner in remodeling and redecorating it. Traveling companies, pictures and vaudeville will be featured at the house at different times. The acquisition of the Strand gives Ackerman and Harris two houses in this city, the other being the Hippodrome, formerly the Empress. That house will be renamed the Casino.

CLAIMS SALARY FROM WARD

Eva Esmond has asked the N. V. A. to collect salary which she claims she is entitled to for an engagement she was to play with Will Ward. She alleges that she was engaged by Ward for his piano act and went to Boston to join him but that when she appeared he said he had engaged another girl instead.

GET WEST NEW YORK HOUSE

Perry and Gorman, who up to now have confined their activities to the carnival and circus business, have acquired the Bijou theatre, West New York, and will operate it as a vaudeville house, under the management of M. Hoffman.

OPEN LABOR DAY

The following theatres, booked through the Fally Marcus office, will open their season on Labor Day. The Empress, Danbury, Conn.; Palace, South Norwalk, Conn.; Cohen's Newburgh, New York, and Cohen's Poughkeepsie, New York.

LINDER TO MARRY

Jack Linder, the booking agent, has become engaged to Faye Rose, a non-professional, of Brooklyn. The formal announcement will be made within two weeks, at an entertainment Linder will give for that purpose.

WANT RIGHT TO NAME

Charging that another vaudeville team is using their name, the Original Oxford Trio, through R. M. Mortimer, one of its members, has brought the matter to the attention of the N. V. A. officials to thrash out and decide.

MAURICE AND WALTON SPLIT

Florence and Maurice Walton have split. Miss Walton will appear in vaudeville under the direction of M. S. Benham in a new dancing act, with special scenery and costumes. She will also have a jazz band.

CHOOS IS AN OPTIMIST

George Choos has decided to start his two-year-old filly "Golden Glow" running again. The animal has just recovered from a recent illness and is fit again. He starts it this week at Saratoga.

MARX AND RINES TEAM UP

Paul Marx, who formerly did a single in vaudeville, and Irving Rines, featured in a Central American Revue, have teamed and will shortly be seen in a song and piano act.

AMPHION REOPENS

The Amphion, Brooklyn, closed for several weeks for repairs, opened on Monday.

WEST IS SHORT OF ACTS THIS SEASON

CHICAGO AGENTS BUSY

CHICAGO, Ill., Aug. 25.—That the approach of the opening of the new vaudeville season will disclose a shortage of acts for the West is being stated by agents here. It seems that at late, especially during the last three or four months, Western acts have either gone to the Pacific or Atlantic coasts, much to the disadvantage of the Middle West. As a result great activity has been displayed by agents in trying to secure enough acts to carry their booking programs through. This is particularly true of the Western Vaudeville managers' Association whose houses open either this or next week.

Many Western agents have been combing the market in New York to secure a supply of acts. Among those who have done so are Ernie Young and Lee Krause. Others are planning to go over this week.

MME. SYLVA WILL TOUR WEST

Mme. Marguerita Sylva leaves New York this week to open her vaudeville season in San Francisco. She will appear for two weeks at the Orpheum there and follow it with another two weeks at the Los Angeles Orpheum. Her route takes in all the principal cities West of Chicago and will finish in the Windy City in December.

She will leave Chicago on the completion of her tour and return to California where she has a contract with the American Film Company for a number of productions.

SINOPOULO IS MARRIED

OKLAHOMA CITY, Okla., Aug. 29.—John Sinopoulo, owner and manager of the Lyric Theatre in this city, was married to Miss Kathrine de la Montayne, formerly cashier at the Lyric Theatre. The wedding took place recently in Chicago, the bride being accompanied by her mother.

Peter Sinopoulo, brother of John, will manage the Lyric Theatre for a year, during which John will go abroad with his wife and visit his parents in Greece.

BAYONNE HOUSE REMODELLED

BAYONNE, N. J., Aug. 25.—The Lyceum Theatre, local vaudeville house, under the management of Jaques Horne, closed last night for a week, during which time it will be repainted and redecorated. Prior to reopening, on Labor Day for its regular Winter season.

FAY'S THEATRE OPENS

ROCHESTER, Aug. 23.—Fay's Theatre will open for another season on Monday. The theatre will show vaudeville and motion pictures, starting at noon and running continuously until 11 P. M. The film for the first week will be "Dust of Desire," with Ruby De Reamer.

BERT LA MONT DELAYED

Bert LaMont, due to arrive in New York last Monday, was delayed, according to a wireless received by his wife. He was supposed to arrive in New York last Saturday, but for some reason the shipowners decided to dock at Halifax. This caused the delay.

JENNIE ST. GEORGE RETURNING

Jennie St. George, (Mrs. George H. Webster), has returned to vaudeville again and will shortly open in the East where a route has been arranged for her.

NEW ACTS

"Persian Fantasy," a dancing act with eight people is now in rehearsal under the direction of Tom Jones.

Ryan and Beuhner are arranging a new comedy magical act that they will present next season in vaudeville.

Benton and Shaw, man and woman, have a new song and talk act called "The Wop Johnny." The turn, which George King is handling, has been booked to play the Loew time. It carries a special setting in one.

Johnny Black has just written a new act for Jackson and Taylor and the Memphis Five Jazz Band called "Hotel de Jazz." It is to be produced by Roelm and Richards and will be handled by Harry Weber.

Jimmy Weston, Bert Samuels, Lew Howard, David Weber, May Squires, Kitty Dunn, Mabel Savle and Lucy West comprise the cast of "The Teacher's Last Dream." William Russel Meyers wrote and is producing it. The turn opens tomorrow for a preliminary swing out of town and will shortly open at one of the local Proctor houses.

"When Dreams Come True," the three-act play by Phillip Bartholomew and Sylvio Hein, is being used by Coutts and Tennis in a production of a new vaudeville act by that name. They have taken one act of the play and will present it in the variety houses with a cast of twenty-seven. The act opens on the Keith time on Labor Day at one out of town houses and will come into New York shortly after.

MARTY BROOKS ACTIVE

Marty Brooks has the following acts in preparation, ready to open soon: Jimmy Gildea in "Pirates," with ten people; Johnny Morris in "Shooting The Bull," nine people; Billy Long in "Sweets to the Sweet," ten people; Kelly and Boyd in "Photo Playmates, eight people, and Murray Leslie in "Full of Pep," with eight people.

TRIO REUNITE IN NEW ACT

Hadyn "Eddie" O'Connor has gone back with his old vaudeville partners, Sam Shea Salzman and Frank J. Morris. The trio will do a new act called "The Pianier Tun-her." Lewis and Green are writing new material for the offering which opens in September on the Pantages time.

QUITS AGENCY

W. B. Sheridan, who has been running the Sheridan Looking agency in the Gaiety Theatre Building, has retired, leaving the business in the hands of Al Davis, formerly his general manager. Sheridan is to devote his activities to pictures and printing.

N. V. A. STARTS CHESS TOURNEY

Members of the N. V. A. who are chess enthusiasts will have a chance to match their skill on Friday night. A tournament is to be held there and a trophy presented to the winner. Harry Nelm has offered his services as referee.

DANBURY PARK CLOSES

DANBURY, Conn., Aug. 23.—Kenosia Lake Park, the largest outdoor amusement place here, closed tonight after a very successful season. The chief attraction has been the open air vaudeville.

TORCAT BOOKING EXTENDED

The Torcats have had their engagement over the Seguin Tour extended until the fall, and will continue at Buenos Ayres, Argentine, until October. They are booked at Rio Janeiro to follow.

VAUDEVILLE

PALACE

Johnson, a broad-shouldered, muscularly-built young man, opened the show and went through a routine of particularly well executed contortion feats. The excellence of the work, combined with his physical appearance which is just the contrary to what one expects a contortionist to possess, won a lot of applause.

Harry and Grace Ellsworth's song and dance offering went over excellently, due to the fine dancing of Harry who, in his portion of the act, displayed some acrobatic steps attempted by few vaudeville dancers. If the balance of the act could be brought up to the high standard he sets in his dancing it would be a corker.

The U. S. Glee Club, in their second week, have a new repertoire of songs, some of them not particularly well sung, due, doubtless, to insufficient rehearsing. One or two of their selections, however, were well rendered, particularly Fay Foster's "The American's Come," which was rendered in a manner which would have delighted the composer could she have heard it. A lot of credit is due to the song leader, Jerry Swinford, who took a collection of uncultured voices and welded them into a really good singing organization.

J. C. Nugent, the author-comedian, is showing a much improved offering when it is compared with that shown recently in an uptown theatre. His enunciation has improved and he is using sufficient vocal strength to fill the house. Nugent is well known as a writer and in his monologue are a number of bits which show his talents in that direction, but also give the impression that they would be better in print than in the telling. It is strange, but the sight and hearing of the same joke often creates an entirely different mental impression.

Vaudeville audiences may be growing tired of sketches, but not of the type which Charles Grapewin and Anna Chance are showing. "Jed's Vacation" has been seen at the Palace before, but it has lost none of its entertaining power and will doubtless last the clever comedian and his talented wife for several seasons. It is bright from start to finish and so well played as to be more than welcome on any bill.

Lillian Fitzgerald, with Clarence Senna at the piano, followed "Topics of the Day," and gave her impressions of an Irish woman singing, a French soubrette, an East Side miss, and last, a prima donna. Much of Miss Fitzgerald's success depends upon her voice which is brilliant, well placed and of such a pleasing quality as to make all her singing enjoyable. It is fortunate that the majority of pianists do not find it necessary to employ the same amount of physical exertion while playing as Senna or piano teachers would search in vain for pupils and the mechanical players would be all the vogue. Senna beats time with both feet, hops about on the stool, stands upright and goes through other contortions in the midst of his solo. To say the least, they do not add to the value of his playing.

Ted Lewis and his Metropolitan Jazz Band are making their vaudeville debut and the experience must be a pleasant one. The big applause hit of the show was scored by the clever entertainers, whose offering will be further reviewed under New Acts.

George Whiting and Sadie Burt again demonstrated that they are in a class by themselves in song demonstration. While neither possesses a remarkable voice their enunciation is so clear and distinct, their choice of songs so intelligent and their singing style so fine that their act is always a delight. A number of the old songs rendered in the act last season are still used, but the addition of a number of new ones keeps the offering up to a high interest mark from beginning to end.

Ernestine Meyers and Paisley Noon, with Grant McKay at the piano, entertained with some finely executed dancing numbers. In the closing position they did particularly well. W. V.

VAUDEVILLE REVIEWS

RIVERSIDE

The Kennedys went through their dance routine while the big audience which filled the theatre to overflowing was being seated and the house was practically full when Jennie Middleton, a youthful Miss rendered a repertoire of classical and light popular compositions. Miss Middleton plays well considering her years, has considerable musical knowledge and gets a good sized tone from the instrument.

Hugh Herbert in "Mind Your Business," a cleverly written and well acted little comedy playlet, won many laughs and far more applause at the close than is usually accorded an act of this nature. The story is simple, dealing with the business affairs of two partners, one of whom devotes all his time to the business while the other puts in the greater part of the day on the golf course. In order to teach the partner a lesson, the hard worker leaves a note stating that he has departed with all the firm's assets. The golf player arrives at the office, reads the note, and realizes his position. Just at this moment a stranger enters who tells of a scheme to clear the matter up by having the business man put out of the way so that his wife and child may get his insurance and at least leave them provided for. From that moment the fun in the little playlet is fast and Herbert makes the most of the clever lines and situations. He buckles down to work and just as success seems assured, the partner returns to tell him that it was all a joke just to get him to attend to business.

Ryan and Healy, in an act patterned along the lines of the Van and Schenck offering sang a number of published songs ending with a medley of popular song choruses applicable to the passing of John Barleycorn.

J. Rosamond Johnson, of the old Cole and Johnson act and his Jazz Five closed the first part to a riot of applause. Johnson, who wrote the famous "Bamboo Tree" sang a few bars of the old melody and from that moment his success was assured. Each mention of the old songs with which he and his deceased partner were associated was greeted with applause and had he a repertoire of his old song hits could be singing yet.

Walter Weems has secured a lot of new material and with it scored a decided success in the second half of the bill. Almost all of it is new and told in his pleasing manner brought him back for many encores. He is still using the old euphonium and plays a half dozen or so of the better known popular melodies.

Wilbur Mack and company are once more showing "A Pair of Tickets." Mr. Mack has a new leading lady in the sketch which leads one to wonder why after securing her services he did not go a step further and get a new sketch also. The "Ticket" playlet is a fairly well written piece and was doubtless entertaining to the few who witnessed it for the first time this week but to hundreds of vaudeville patrons who have seen it time and again it has lost much of its entertaining power.

Sinclair and Gasper, in bride and widow attire sang some special songs as well as two or three of the published variety. Their repertoire needs brightening up as several of the numbers have been heard so often in this house as to have lost much of their value.

Anna Wheaton and Harry Carroll closed the show. An act of this nature is somewhat out of place in the final position, yet the couple did well with their songs and held the audience in as well as could be expected. W. V.

HENDERSON'S

The show was opened by Emma Fra Bell and Company, the latter consisting of one man, who is at least worthy of equal billing, inasmuch as he shares the work of the act equally with her. They offered a novelty wire act.

Texas Comedy Four followed. We fail to see where these quartet acts get off to call themselves comedy acts. As a rule, there is very little comedy in them and this one is no exception. They depend on singing to get them over, so why not call themselves just the Texas Four. They are good singers, no doubt of that, and their numbers, which were well chosen, were put over nicely.

Gray and Old Rose offered a singing and dancing act that starts off rather slowly but ends with a bang. They open with an old-fashioned song and dance and let it be said right here that their voices are not of the musical kind. But they got by with it. The dance was rather neat. Then followed an artist's number that was evidently intended to be an Apache number. At least that's what it looked like to the writer. Their close, which was sensational, was a "Pierrot and Periotte" number. In it they showed some startling whirlwind steps that sent them over with a bang and forced them to take an encore.

George F. Moore, assisted by Miss Bellaire and "Beppo," came next. Moore is a sort of nut comedian who knows how to dance. The act opens with an episode in which he tries to attract the attention of a girl who neither hears nor answers him. He finds she is deaf and dumb, according to her written statement. He kisses her and she quickly learns how to speak, but, horrors, she stutters. This is used to produce all the laughs possible. They follow with an allegorical bit in which he is Johnny Walker and she Miss Prohibition. They scored.

Jimmy Lucas, assisted by Joe Hall, in his "Ravings," raved for a while and had to take two encores. His stuff is so well known and he has been working it so long that it is surprising he should be able to produce laughter with it. But, nevertheless, he does. He also sang several numbers which he claims to have written himself and several of his remarks are suggestive, to a degree. The Nance number at the close earned him an encore.

Jimmy Hussey didn't seem to mind the Jimmy that preceded him as he pitched right in and soon made the audience forget the other one. Hussey's act, called "Move On," doesn't need anyone but himself, for the folks didn't seem to get enough of him. The act is a burlesque throughout on the present day police system. Hussey, as a cop who was fired and started a police force of his own, was immense.

Tot Qualters did well as the female murderer who had killed the shimmy in the West. And that "Jazz dancing cop" did do some rather difficult steps. Worse-ly needs no comment.

Henry "Squidglum" Lewis cut his act rather short, for he offered only a number of songs and a few stories. He is a very clever entertainer and lots of his stuff went way over their heads. He made a little speech before he began in which he said he was sorry to disappoint, but that there wouldn't be any suggestive or putted remarks in his act. He scored.

The show was closed by The Ballot Trio, two women and a man in an excellent exhibition of equilibristic stunts that are not only daring but novel, as well. They received an unusual amount of applause for a closing act. S. K.

ORPHEUM

Catherine Powell, who styles herself America's International Dancer, led off and lived up to her billing, for her offering includes an eccentric Spanish tango, French Pom Pom, Pavlova's "Death of the Swan" dance and, for a finishing number, what she announces as an American toe dance. Miss Powell smiles throughout her act and gives the impression that she really enjoys her work.

Lou Reed and Al Tucker played a varied collection of tunes upon violins, their selections including both classic and popular numbers. One of them includes a few stunts with his instrument, consisting mainly of holding the bow between his legs and drawing the violin over it. Whether he played well or not in this fashion was difficult to determine, for the orchestra made a din beyond which it was almost impossible to hear. At the finish, one of the boys appears in rube make-up and they did some dancing. The fellow in the rural raiment is not at his best as a comedian and his few efforts at getting laughs were not very successful. Otherwise, the act held its own.

Arthur Havel and Company presented a playlet with a few song numbers by Will M. Cressy, entitled "Playmates." Havel's appearance drew some applause and the act held interest. While some of the material is not really funny, the good work of the different characters made it enjoyable and the audience applauded at the finish.

Jimmy Fallon and Russ Brown scored a good-sized hit with a talk and song offering that drew numerous laughs. Fallon is a sort of nut comedian and Brown, as the "straight," feeds him well. The former did an impersonation of Bert Fitzgibbons that was well received. Much of their patter is really clever and timely, although some of it is not so good. The song numbers included went well and the encore given, a comedy selection in French, drew some laughter and applause that was merited.

Homer B. Mason and Marguerite Keeler, assisted by George E. Romaine, presented a comedy playlet which was a satire on the eternal triangle sketch. Mason held his part up excellently and the other characters also did well in their roles. The playlet is clever and held its own, although it was unwise to give it the fourth peg on the programme, only one act coming between it and the Havel playlet.

The story of the act deals with a young wife, evidently unhappy in her married life. She enters her home accompanied by a Spaniard, who speaks English with a foreign accent. She warns him that her husband will be returning soon. He declares that he will face the issue and soon the husband does appear in a semi-intoxicated condition. The Spaniard announces that the wife is unhappy and that he intends to take her away to a far-away land where he will make her life one of joy. To his surprise, the husband offers no objection. There is some comedy after that and the act ends when it develops that the wife really loves her husband. The husband then throws him out.

Al Raymond opened the second section of the bill. He calls himself the "United Statesman," and his monologue, replete with sure-fire bits, drew much laughter.

Florrie Millership and Alfred Gerard are a personable pair who present a nicely staged song, talk and dance offering. Eddie Moran, at the piano, assists them and does well.

George Moran and Charles Mack were given the closing position and held the audience, a large one, in until the very end. The offering is one of the best black-face acts in vaudeville. It consists of a multiplicity of bits that will make anyone laugh. They scored a hit in their closing bit, where they go through a series of antics, with boxing gloves on. I. S.

VAUDEVILLE

BUSHWICK

Laura and Billy Dreyer dragged through the opening position with their dance offering. The fact that they did drag, was not due to the dancing entirely, although that part of the act has some room for improvement, but mainly to poorly arranged musical numbers. This was especially noticeable in a Russian dance which, under ordinary conditions, should have received a big hand of applause. But the music which they have for the dance made the effort seem slow and out of time.

Wilbur Sweatman and Company lived things up with jazz and were not permitted to leave until they had taken three encores, and then nearly stopped the show. Sweatman offered a variety of "blues" and classical bits, jazzing all of them with the clarinet and a few numbers on the saxophone.

Ruth Budd came, smiled and conquered. This pretty little girl, who really is a very young lady, does not depend on her personality and singing to get her over, and they are by no means anything to be counted out. But instead, she offers a number of breath-taking feats in mid-air while swinging on the iron rings that make the audience sit on the edge of their seats and bite their lips with nervousness.

Miller and Mack, two young men, offered a variety of comedy known as "hokum," which tickled the fancy of this audience. One of the boys did a "Nance" in the latter part of the offering and it certainly was a relief to the writer to see that he did not overdo it. And to give the boys credit, they did not offer anything that could offend or be called suggestive, as most "Nance" acts seem to do in vaudeville.

Valerie Bergere and Company presented "The Moth," by Emmet DeVoy. In this playlet, Miss Bergere again shows her ability as an actress, for she now plays the role of a comedienne, as well as tragedienne, and does both capably. The playlet, which is in four scenes, is very well written, and while the theme is rather old, it will please because of the excellent manner in which Miss Bergere and her assisting company of two men and a woman do their work. The plot tells the old story of the wife of a poor man, who is an inventor. She craves, as is usual, the beautiful gowns and things that rich women have. She has a chance to run away with a rich man and when she is about to do so, a curtain pole falls on her head and she falls unconscious.

The remainder of the act shows what would have happened if she had gone away with the rich man. When she wakes from her dream, to the relief of the audience, for she has killed the rich man in her dream, her husband returns and has sold his invention. But she is content to have his love in the future. Miss Bergere weeps, "vamps," pleads, and goes through any number of emotions, naturally. This is undoubtedly one of her best vehicles, though "Cherrie Blossom" will be hard to match.

Maryon Vadie and Otto Gygi, assisted by Nora Newman at the piano, presented a very artistic dance and violin offering. Miss Vadie's dancing is delightful to watch, and Gygi's technique on the violin is an artistic treat that one rarely gets in vaudeville.

The Lightner Girls and Newton Alexander practically stopped the show for the audience did not leave off applauding until they had taken another bow after their encore. Winnie was presented with a bouquet, which each of the three used in a bow. The girls and Alexander handle their material excellently and Winnie kept the laughs coming the entire time they were on the boards.

Gladys Clark and Henry Bergman closed the show and in that position took two encores, and then a few bows. They are a pleasing couple who make the most of a pleasing act.

G. J. H.

VAUDEVILLE REVIEWS

ROYAL

Frank and Milt Britton now style themselves "Jazzophonists" instead of the former appellation carried, "Jazz Hounds." Playing a number of popular selections on the xylophone, cornet and trombone, they did what, perhaps, no other act has done at this house—stopped the show in the initial spot. The more they played the better the crowd liked it, and they had to play the new national anthem, "How Dry I Am," before they were allowed to depart.

Harry Kranz and La Salle sang five songs to begin with, most of them of a light nature, and then La Salle imitated Pat Rooney, George White, Louis Mosconi and Frisco. The crowd hailed the dance bits with even greater delight than it did the singing and another big hit was rung up. The song repertoire the boys use includes songs which they have sung before at this house and some new ones, but the audience applauded them all equally.

Sam Leibert and company presented Aaron Hoffman's playlet, "The End of the World." In it Leibert is assisted by a young man and a girl, both of whom are of material assistance to the principal. Leibert's impersonation of the old father, whose idol is the philosopher, Tolblitzky, and whose idol is effectively shattered by his son and the girl the boy loves, is clever.

James Mullen and Anna Francis were well received in a new comedy skit. The offering will be fully reviewed in the New Act department.

Joseph E. Howard and Ethelyn Clark closed the first section of the bill, and although the opening portion of the program was a long one the audience would not walk out until several encores had been given. Howard is a personable fellow and Ethelyn Clark a well-appearing and capable aid to him. At the start some patter was delivered, after which they sang a song together. Following this number Howard made a short announcement, after which he sang a number of his former successes. His partner helped in each of them, supplying a bit of a dance here and enabling Howard to put the numbers over otherwise. The crowd was not satisfied until they had rendered all of the old ones and then a curtain speech was necessary.

Hallen and Hunter did not get off to a very good start opening the second half, but worked hard, and after Hallen had told a number of stories the audience sat up and listened at that portion of the act wherein the male member of the duo delivers his gags and one of his songs constitutes the big punch in the offering. The woman member of the team supplies a violin solo and joins in a double song.

The Barr Twins, assisted by Bud Bernie at the piano, started with a bit of a song, sung together, and then went into their dance routine which consisted of several dances, all of them done together. The girls worked zealously, but found the next-to-closing peg on the program a difficult one. An Oriental dance, the number before their last one, was the best liked part of the turn. The girls are well formed and give a good account of themselves, and their ardent efforts enabled them to hold their own.

Moss and Frye closed and not only held the audience in until the finish of their act but found it necessary to take an encore. The crowd, in a receptive mood, devoured their nonsensical bits and singing with relish. Two ballads were rendered by them and both elicited much applause. Moss and Frye have been using patter built on the same lines for a long time and almost every member of the audience, it is safe to say, had probably seen them before. But their work had the crowd giggling with mirth.

I. S.

NEW BRIGHTON

Roy Harrah and Jacqueline followed the overture with a pleasing exhibition of skating. Both go through their movements gracefully and offered some pretty feats, Jacqueline has some very attractive costumes and Harrah's appearance is pleasing. Most of the house was not seated when they opened and those who came in late missed something worth seeing.

Frank Mullane came on while the audience were still being seated, but despite that went off with a big sized hit to his credit. He sings well and has a good variety of numbers. His stories not only brought laughter, but a good deal of applause for those which were liked. He has injected one or two new gags. Frank, although he is Irish, would do well to put more Yiddish and less German into his numbers in which he sings a "Cellar" song in the first mentioned language.

The Three Rubes, Bowers, Walters and Crocker, have undoubtedly one of the best tumbling-dancing acts on the vaudeville stage. The men, all in "rube" make-up, offered sensational tumbling and acrobatic work in dance time. Their comedy, while not extraordinary, except for the finish of the act, which is very clever and original, drew laughter here and will do so in any other house. Jackknife somersaults, backwards and with one hand and splits of the kind that test physical endurance, seem to be nothing to this trio.

Dorothy Toye, with her sister Pepito at the piano, offered various operatic selections that sent them off to a big hand. Miss Toye possesses a pleasing tenor of the male variety and a good soprano, both of which she displayed in a well-selected repertoire of arias. Pepito is a capable pianist and assists well.

Billie Shaw and Company would be more appropriately billed as Shaw, White and Company, for Dave White certainly deserves equal prominence for the excellent work he does. The rest of the company are George Eberle, who plays the saxophone, Lew Winthrop, who comes in for one bit, and John Good, who directs from the orchestra in a capable manner. The act is artistic throughout and Miss Shaw is delightful. Her dancing resembles that of her sister. She is very pretty and also very graceful. Few writers have mentioned Dave White, although he certainly will be heard from in the future. Possessing an attractive appearance, a light and graceful dancer, is this lad, who resembles George White in looks, dancing and name, although no relation to him.

Irene Bordoni and Lieut. Gitz-Rice were given a big ovation. They offered their routine of songs and, when compelled to take an encore, Bordoni sang "La Marseilles" in a tattered coat with a torn tri-color, while the audience stood.

A. Robins and Partner have a very pleasing offering. His make-up is good for laughs and his various comedy apparatuses caused the audience to shriek with laughter. He imitates a number of musical instruments and does them excellently.

The Flying Martins, two men, closed the show with a thrilling acrobatic offering on the trapeze.

G. J. H.

MOSS AIDING MEMORIAL

B. S. Moss, owner of the Moss string of theatres, has offered his aid to the Actors' Fund of America's Actors' Memorial Day, on December 5, by placing his houses at the disposal of the fund. Pictures showing the actors' work during the war are being exhibited throughout the theatres. Moss has been given a free hand in running the screen publicity of the memorial.

KEENEY'S

(Last Half)

Following the overture the show was opened by a novelty act, "The Girl in the Frame." The act consists of scenic effects, and vocal selections by the young lady. The turn went over nicely, scoring especially in the latter portion in which she is seen swinging across stage on a globe, with rainbow cloud effects, while she sings a number fitting the setting.

Mardox and Hunter in a comedy talking, singing and dancing act, followed. The comedy is supplied by the man, who talks with a peculiar sound that is a cross between Eddie Foy and a hare lip. Several bits of business went over nicely, and they scored a hit.

A Mack Sennett comedy was shown and was followed by The Waldon Trio, billed as an exceptional dancing divertissement. They did not score as heavily as they might have, for such good talent is wasted on such a poor offering. The dances lacked the snap and pep that are expected in a dancing act that holds down this kind of a spot.

Adele Oswald is a clever miss, whose character drawings pleased the audience immediately. She opens with a Scotch number, and follows with a scene from the "Women's Night Court." Her next is the Broadway show girl, which she follows with a dramatic piece, called "The War Woman." For an encore she sang "Kiss Me Again," as it was sung in the days of old.

Harry Oaks and Company, in a comedy sketch, followed. The turn has to do with two crooks who try to fleece an old rube, with that hackneyed yet usable method of the "medium." The old rube however knows a trick or two himself, and, before we are through, we find that not only has he turned the tables, and got his own money back, but he has worked them to the betterment of his own pocketbook.

Renard and Jordan will be fully reviewed under New Acts.

The Georgalis Trio, two men and woman, closed the vaudeville with an excellent exhibition of sharpshooting. The principal of the act is a wonderfully expert shot, and his stunts won approval from all of the audience.

"Girls," with Marguerite Clark, was the feature picture.

S. K.

METROPOLITAN

(Last Half)

The Lelands, man and woman, opened the show with a clever painting novelty. They use paint and brush effectively and scored a hit in the opening spot. Their work was interesting to watch and their pictures agreeable to the eye.

Ted Healy styles himself "The Black Monk Rasputin" and in a way, lives up to his billing, for he gets away with a lot. He does the style of act known commonly as an "Al Herman," is a rather good singer, as they go, and his gags are clever enough to get laughs aplenty. He scored a hit and had to take an encore.

There was a hitch in the program here, for some reason or other, and the audience was kept waiting several minutes before the next act.

Almont and DuMont then came on. They work in full stage with a special setting, using the piano. Their act consists of the playing of several straight and special instruments.

They open with a song by the woman in which she accompanies herself and follow with cornet solo by the man, who, by the way, holds onto every high note for about a minute. A number on trombone and cornet follows and then the man offered a selection on an "Illuminaphone." A saxophone and clarinet number followed. They stopped after every few notes in this number to get a gag or two across but failed. They closed with a selection on a special instrument that sounds very much like a French horn.

The Argonne Five are rapidly outgrowing their usefulness as entertainers for their attempts at singing are rather painful to the ear. They should modulate their voices and try to harmonize. Instead, they seem to vie with each other in seeing who can make the most noise. Of course, they scored a hit. That was inevitable, but they would do much better if they put on the soft pedal. The comedian of the act is developing nicely. They took an encore.

The Lerner Girls and their assistant, disguised as "The Forsythe Trio," closed the vaudeville portion of the bill. They offer a singing and dancing act that fits nicely into the spot. They scored a hit, holding the audience till the end.

A Jester comedy and "A Man's Fight" with Dustin Farnum, were the pictures.

S. K.

PLAYWRIGHT WRITES BOOK

LONDON, Eng., Aug. 23.—Henry Arthur Jones, the playwright, has just written and published a book dealing with the drama called "Last Words on the Drama." The book is divided into two parts.

VAUDEVILLE

PIQUA AND FELLOWS

Theatre—Proctor's 58th St.
Style—Acrobatic and singing.
Time—Twelve minutes.
Setting—Full stage.

This team, male and female, use a special set depicting the exterior of a hotel. The lady member of the duo works as a boy throughout the offering and evidently has her hair cut as a boy's, for the audience waited in vain for the removal of a wig at the end of the act.

The acrobatic portion of the skit is done by the man, who went through a series of stunts on the horizontal bar, on tight and slack wires, and did some tumbling. The two displayed ability, but certainly do not know how to take advantage of it. The man would aid the act greatly by leaving out what he thinks is comedy. The girl, also, is not in the least bit funny with her remarks in the midst of one of the songs which she renders. She has the kind of voice which pleases the average vaudeville audience and should, therefore, stick to singing.

The feats performed by the other are good, and received a big hand when reviewed.

G. J. H.

WILLIARD AND HAMILTON

Theatre—Greenpoint.
Style—Blackface comedy.
Time—Twenty-eight minutes.
Setting—Full stage, special.

This act employs special scenic setting, supposed to depict an abandoned mining camp somewhere in Africa. Diamonds are the precious objects being mined.

Two "niggers" are out trying to discover the mine. The bigger of the two is the "boss" and the other his servant. After an exchange of arguments, which is bound to make folks laugh, they agree that one of them is to go into the mine and find the jewels. The smaller of the two is the sucker and down he goes, taking with him an automobile horn christened by them as a maggoggo-maggaga, which is to be a danger signal. After a while he comes up out of the mine minus about half his apparel, as the result of an encounter with a lion.

Several of the bits and gags in this act have been seen and heard elsewhere, but nevertheless they are handled to advantage by these folks. The act is up to the standard of blackface acts and should have no trouble in getting booking.

S. K.

MULLEN AND FRANCIS

Theatre—Royal.
Style—Talking, nut comedy.
Time—Fourteen minutes.
Setting—In one.

James Mullen, formerly of Mullen and Coogan, and Anna Francis have a new talk and song act which includes many of the bits in the act formerly done by the male member of the duo and fully as many new ones. As a nut comedian Mullen ranks with the best and the manner in which his efforts were received at this house furnishes conclusive proof that vaudeville audiences have not yet tired of the kind of comedy he dispenses.

Anna Francis is of material aid to Mullen. She feeds him well and does a sort of short recitation affecting a "souse" in a capable manner. The turn is full of witty material and should be able to hold its own in many of the two-day houses in almost any position.

They started with some dialogue, Mullen putting over the gags with a kick and drawing several laughs. The bits of verse, each impersonating a drunkard delivered before an amber spot, were followed by some more talk.

A stunt which Mullen tries is the blowing on a kazoo which he announces as a signal for applause. The scheme gets it, too. The offering is one of the best of its kind.

I. S.

NEW ACTS AND REAPPEARANCES

"A BUSINESS PROPOSAL"

Theatre—Fifth Avenue.
Style—Comedy playlet.
Time—Eighteen minutes.
Setting—Full stage.

Here is a playlet well provided with interesting situations, a clever theme, good lines and all of the requisites necessary for success. The cast is fairly good, one of the men, the fellow who has the role of the office slave, being especially funny. The fellow who has the part of the employer, however, talks too rapidly and many of his words are inaudible, even near the stage. The girl holds her end up.

The role of the boss should, however, be made stronger. The man who has it does not give it distinction. It is the principal part in the act and should be made the center of interest. Clearer enunciation by the player who has it will improve the turn vastly.

The playlet deals with an office employee, Timmons by name, who is servile and lacking in courage, to the extreme. The boss, Ruggs, has been away on his vacation and when he returns, he finds that the stenographer has not yet arrived. Timmons informs him that a new stenographer has been engaged during his absence and will soon be at work.

Ruggs finds the office, generally, not as he likes it. He has a conversation over the telephone and decides that a manager is needed at one of the western branches of his company. There is no one to fill the position but Timmons, who is a bachelor.

It is against Rugg's principals, though, to have bachelor managers for any of his branches, so he decides that Timmons is to marry the stenographer, whom Ruggs has not as yet seen. Therefore, Timmons is ordered to get two tickets to California, a marriage license and a ring, in ten minutes. He goes out for them and in walks the stenographer. Ruggs tells her that she is to be married to Timmons.

When Timmons returns, he is lacking in boldness and Ruggs shows him how to propose in what he styles a business like manner. But Timmons balks, and when asked if he really wants to be wedded to the girl, says "No!"

Ruggs loses his temper.

The girl, though, has learned from Ruggs the idea that one should go after what he or she wants and proposes to Ruggs just as he was told by Timmons to do to her. Ruggs yields and when Timmons returns to say that he has changed his mind in regard to the marriage, he is laughed at.

I. S.

CHARLOTTE WORTH

Theatre—Proctor's 23rd St.
Style—Singing.
Time—Thirteen minutes.
Setting—In One.

An applause number which has been overdone of late, is the opener of this turn, acts using them to place themselves in the hand of the audience and gain their sympathy from the start. This number and the two subsequent songs are special material.

The first, a flirtation song, is capably presented and the latter, a song entitled "East is West," even though novel, has just enough "blue" in it to carry it over. But, still, it is just a trifle unpleasant. A mother song was next in her repertoire and was followed by "Sahara," the concluding number. This song, with the business used, was well put over and rounded the turnout as an acceptable offering for the three-a-day houses.

A. U.

COPELAND AND McKISSICK

Theatre—Harlem Opera House.
Style—Talk, songs and dancing.
Time—Fourteen minutes.
Setting—In two.

Copeland and McKissick are a colored team, one of whom use cork. The talk they use lacks speed, but the singing is good, as is also the dancing. They dispense some light comedy, and generally give a clever and interesting performance.

The act starts with a song, the members facing the wings. It was a ballad and well liked. Some talk followed. The shorter of the two then delivered a ghost number which he put over effectively. The taller fellow followed with another song, attired in evening dress. Out came his partner then, wearing a trousseau and the two burlesqued a wedding number. They closed with a prohibition medley and short dance.

I. S.

GOLDIE AND WARD

Theatre—American Roof.
Style—Song and dance.
Time—Sixteen minutes.
Setting—In one.

Goldie, formerly of the act billed as Goldie and Mack, has acquired a new female partner and is presenting a neat little song and dance act. Some of the steps are identical with the ones used in the old act. The acrobatic dances, however, have been eliminated.

They opened with a "bride" song and followed with a dance. Then they exchanged some remarks and Goldie left the stage, while Miss Ward offered a vocal solo and dance. He followed with a similar number. They closed with an eccentric dance in which Goldie exhibited some of his old steps.

S. K.

"ON THE RAGGED EDGE"

Theatre—Jersey City.
Style—Comedy-dramatic sketch.
Time—Fourteen minutes.
Setting—Full stage.

This is a comedy sketch written by Frances Nordstrom and staged by Wm. Pinkham, with scenery and effects by B. Dodd Ackerman.

The story is in rhyme and poorly done. Evidently those presenting it were under the impression that the names of Nordstrom, Pinkham and Ackerman were the only ones necessary to disclose to the public, as no mention is made in any of the billing of the names of the principals in the offering.

The story, which is most conventional, is that of a wife who desires luxuries which the husband finds it hard to supply. So she resorts to stealing a pocketbook containing an amount of money in an effort to satisfy her desires. She comes home, is ill at ease when her husband arrives, and asks him what he thinks of a thief. He, of course, says a thief should be punished, and then reads an item from a paper describing the theft of a pocketbook, and also giving a description of the alleged thief. It answers that of his wife. She then leaves the room, and he discovers the purse in a hiding place.

Then a policeman enters to arrest the woman and is ready to take her when the phone rings and the husband's mother calls up to tell of the loss of her purse. It is the one the wife has stolen and the husband tells his mother they have it. The policemen, after having this statement verified then consent to let the culprit go.

I. S.

TED LEWIS

Theatre—Palace.
Style—Jazz Band.
Time—Fourteen Minutes.
Setting—House.

Via the cabaret route Ted Lewis and his Metropolitan Jazz Band have arrived in vaudeville and their appearance was accompanied by such a resounding burst of applause at the act's conclusion and so many encores were demanded that he and his band have surely arrived in every sense of the word.

The band is not a large one, being composed of but four pieces, in addition to Lewis, who goes all the Jazz Band leaders one better in every one of their accomplishments. The musicians play well, but the big hit of the act was scored by Lewis himself who has personality and ability enough to carry him over as a single entertainer any time he feels like making the trial.

Versatility is one of his biggest assets and in the short time he was on he exhibited sufficient entertaining ability to promise all sorts of success in vaudeville. He plays the clarinet the saxophone, recites, sings and does a shimmy dance that makes all the wriggles done by the female specialists in this line look trivial and foolish. There is nothing suggestive in the Lewis dance, just a remarkable exhibition of the new craze which is bound to make the other shimmy experts look to their laurels.

The act opened with a burlesque minstrel part with all the old-time gags, songs and dances. This was followed by Lewis singing Cohan's "Yankee Doodle Dandy." "The Vamp" was then played, Lewis doing a saxophone solo and followed by a clever rendition of "Smiles" with a comedy band accompaniment.

The act is just the right length. It has been put together for the lightest type of entertaining purposes and succeeds in every way.

W. V.

NIP AND O'BRIEN

Theatre—Greenpoint.
Style—Acrobatic.
Time—Fifteen minutes.
Setting—In one.

These two men have a crackerjack acrobatic act and are worthy of a better spot than opening. They start with a dance by the smaller of the men and follow with several bits of comedy. The smaller of the two then performs a trick in which he turns a back-spring, landing on his head. He performs this three times in rapid succession.

The other then did several back springs with his head and toes touching after each turn. They closed with several double tumbling stunts.

These boys have the goods as far as tumbling goes and their manner of putting it over is sure fire. They should find no trouble in getting themselves on the big time. They work in street clothes.

S. K.

ED AND LOTTIE FORD

Theatre—Mt. Vernon.
Style—Dancing.
Time—Fourteen minutes.
Setting—One to full stage.

Ed and Lottie Ford, formerly of the Four Fords, are now doing a double dancing skit, with one or two songs, that will please on the better small time. They open in one, in which they use three drops, and later go to full stage, using a special set. In addition to the good variety of scenery they also have a full wardrobe of costumes.

All of the dancing done by the two is of the clog variety, and they certainly are not deficient when it comes to pedal ability.

As a whole, the act pleases and will go well.

G. J. H.



Founded in 1853 by Frank Queen

Published by the

CLIPPER CORPORATION

Orland W. Vaughan... President and Secretary
Frederick C. Muller... Treasurer

1604 Broadway, New York

Telephone Bryant 6117-6118

ORLAND W. VAUGHAN, EDITOR

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NEW YORK, AUGUST 27, 1919.

Entered June 24, 1879, at the Post Office at New York, N. Y., as second class matter, under the act of March 3, 1879.

THE CLIPPER is issued every WEDNESDAY. Forms Close on Monday at 5 P. M.

SUBSCRIPTION

One year, in advance, \$4; six months, \$2; three months, \$1. Canada and foreign postage extra. Single copies will be sent, postpaid, on receipt of 10 cents.

ADVERTISING RATES FURNISHED ON APPLICATION

Chicago Office—Room 841, State Lake Bldg. HARRY F. ROSE, MANAGER.

San Francisco Office—830 Market St. R. COHEN, MANAGER.

Address All Communications to

THE NEW YORK CLIPPER

1604 Broadway, New York

Registered Cable Address, "AUTHORITY."

THE CLIPPER CAN BE OBTAINED WHOLESALE AND RETAIL, at our agents, Goringe American News Agency, 17 Green Street, Charing Cross Road, London, W. C., England; Brentano's News Depot, 37 Avenue de l'Opera, Paris, France; Gordon & Gotch, 123 Pitt Street, Sydney, N. S. W., Australia.

Has N. Y. Too Many Houses?

Has New York too many theatres?

This is a question that has, from time to time, fixed itself in the minds of those who take more than a passing interest in theatrical affairs.

It comes to mind again at this time through the recent announcement in the daily press and theatrical journals that the Shuberts have acquired sites on which they purpose to erect five new theatres. Already this district is surfeited with theatres, it would appear, for there are more than forty play houses which, during the past season, have housed first-class attractions simultaneously.

Still, the business of building theatres here continues—goes merrily on, it might be said. Nor does there appear to be any real necessity for additional theatres.

As the theatrical business now stands, during the last few seasons it has required all the ingenuity and resources of the large booking offices to find attractions to keep the doors of the theatres open. The result has been that the big producers who really control the theatres have given less thought to the calibre of plays intended for first-class houses than was the habit in former years, when there were fewer in New York.

New York, at the present time, has more first-class theatres than London, Paris and Berlin combined. This fact may, perhaps, encourage the small producer, for the reason that he is led to feel if he produces a play he will find no difficulty in housing it in one of the first-class houses along Broadway. But, as it happens, during the last two seasons he has found more difficulty in putting his play in a choice house than ever before. And if he did manage to get a choice house for his play, the terms he was forced to pay were almost prohibitive.

One conclusion to be drawn from the continuance of play house building in New York is that those responsible for their erection are already visualizing the period when motion pictures will stand on a par with the spoken drama, in point of box-office attractiveness at any rate.

ART AND THE PRODUCER

(From the N. Y. Times.)

The spectre of the closed shop still hangs over the actors' strike, in spite of the fact that leading members of the Equity Association have now announced that it is no part of their demand. That the managers still fear a restriction of their freedom is evident in a statement made by Arthur Hopkins.

In the Hebrew Actors' Union and the Hebrew Chorus Union, which are conducted on the principle of the closed shop, "no new members are admitted until death makes a vacancy." In the Chorus Union, Mr. Hopkins says, there are twelve members who are over forty, including one who is fifty-seven years old and a grandmother. Yet the walking delegates insist that all shall receive employment as chorus girls. Is it strange that the theatres of the east side are losing their patrons to Broadway? The Actors' Union seems to have a little more heart for the managers. When a walking delegate insisted, during four consecutive years, that a minor actress in whom he was interested have leading parts, he was expelled.

The evil in such cases is obvious, indeed grotesque, and there is little likelihood that the Equity Association would be capable of it, whatever its power. Yet the manager faces subtler matters of judgment which are scarcely less vital. Despite certain claims of the actors, the casting and rehearsing of a play may be, and should be, as difficult and delicate a work of art as acting or painting a picture. A single error in casting, even in a minor role, may ruin an entire production. The members of the Equity Association should lose no opportunity to make it manifest that they regard the producing of plays as an art equal to their own art, and that, as they insist on being free, so they are unalterably resolved to respect the freedom of the producing manager.

YES, THE CLIPPER CIRCULATES

New York, August 22, 1919.

Editor New York Clipper:

Dear Sir—Enclosed please find check in payment of bill for advertising. The Clipper is still holding its own for circulation of ads, and reaching the distant readers, as I have just received a letter from Bombay, India, in which a man asks the price of my ventriloquial figures and says that he saw my advertisement in the New York Clipper. Yours very truly,

BEN HOBSON.

TWENTY-FIVE YEARS AGO

Ford and Bratton wrote "Under the City Lights."

Joseph J. Dowling appeared in "The Life Guard."

Paula and Dika were with W. B. Watson's company.

The Three Gardner Brothers were with Gus Hill's New York stars.

Harry Montague's company played the Bella Union Theatre, San Francisco.

Wm. Morris played the lead in Gustav Frohman's "Lost Paradise" company.

The King Sisters were with John L. Sullivan's "A True American" company.

Robert Mantell played "Monbars," "The Corsican Brothers," "Othello," etc., under direction of Augustus Pitou.

Answers to Queries

H. P.—Jane Oaker appeared in Julian Eltinge's "Cousin Jane" in 1915.

S. A. L.—Write to Edgar Allen, care of William Fox, 126 W. Forty-sixth Street.

H. D. N.—Marcella Sembrich's husband died at the age of seventy years in 1917.

W. Q.—Yes, Allen Spencer Tenney wrote that act. Write to him about it.

G. M. D.—Preston Gibson is still alive. He has a home at Philadelphia, also one at Newport.

T. A. C.—John and Lionel Barrymore and Constance Collier were starred in "Peter Ibbetson."

B. S.—Never heard of any William Smith playing there during 1915, or in an act of that name.

Z. D., Baltimore.—Lew Lubin managed Clark Ross's "Broadway Follies" on the International circuit in 1917.

D. L.—Van and Schenck were seen in the "Midnight Frolic" in 1917. They are appearing in the "Follies" now.

R. W. S.—Fred Bishop staged "When

Johnny Comes Marching Home," when Fred C. Whitney revived it in 1917.

R. S.—Edward Woodruff was the leading man for the Orpheum Players in 1917. He left that organization to enter business.

T. H. N.—Elsie Ferguson played an engagement at Powers, Chicago, in 1915. She toured the coast that year in "The Outcast."

E. K. L.—Charles Dickson wrote "The Love Squeeze." It had its premiere at Allentown, Pa., on April 7, 1917. Dickson was starred in it.

STRIKING HUMOR

All the world's a stage and right now we're seeing a free performance.

Answer to query: A. F. of L. does not stand for Actors' Fidelity League.

Why are the Broadway theatres like deep secrets? Don't you know? Because they're kept dark.

We'll bet George White thinks the biggest of all the "Scandals of 1919" was the darkening of his show.

If the actors' strike doesn't end soon it may become a national issue in the next Presidential campaign.

Theatregoers have learned that there's many a slip 'twixt buying a ticket and seeing the performance.

The reason that some actors are such good strikers lies in the fact that they're used to living on credit, anyway.

One of our esteemed contemporaries remarks: "William Brady returns to the stage after many years as a butler."

It would be interesting to know just how many actors have the strike to thank for getting their names on the front page.

Where used to be
The "S. R. O."
Is now a sign:
"There'll be no show."

We hear that George Cohan used to be quite a ball player. If so, he ought to know how the actor feels when he's called out on strikes.

There were not many of the newspaper gang around strike headquarters on Monday night. Mona Kingsley was not present.

Thurston, the magician, might be able to turn a canary bird into a rabbit, but he couldn't turn the theatregoer into the Globe Theatre.

John Leffler says he can't understand why the A. E. A. don't pull a strike at the Lexington Theatre since all the rest of the houses are shut.

With the Winter Garden show going on with one lone piano player it wouldn't surprise us to see the "Follies" reopen with just a couple of chorus girls.

At the Gaiety a more appropriate sign than "A House Without Children" would have been "A House Without a Show" when the movie operators went on strike.

"I refuse to allow anyone to put an iron collar around my neck!" is the statement of Louis Mann. At that, an iron one would probably be as comfortable as the high jaw-breaker he now wears.

When John L. Golden heard that a delegate from the Milkmen's Union had addressed the Equity he said:

"I suppose the milkmen are with the actors to the last cow."

Answer to query: You are thinking of a different President Wilson. This one did not say anything about making the world safe for Democracy, but believes in making the stage safe for Equity.

George Cohan told the Fidelity members he always knew the day would come when he would be president of something. Well, the elevatormen's union elects a president now and then.

If George Cohan doesn't hurry up and take the presidency of Fidelity we wouldn't be surprised to hear David Warfield, who is conspicuously on the job, go into his old speech: "If you don't want it, I want it."

Louis Mann's appeals to the press to inform the public that the Actors' Fidelity League has no connection whatever with the managers would form material for the greatest comedy act ever seen in vaudeville.

William Page is finding it difficult to get used to his duties as press agent for the managers. After being trained for years to get the actors on the first page he now finds it his solemn duty to keep them off of page one.

The Equity has a new song. It goes like this:

Each for each and Mann for Mann,
And George be with us all,
For misery loves company
And a manager best of all.

The scabs are all united now;
Their color we all see.
So each for each and Kyle for Kyle,
All for Fidelity.

We hear theatre audiences are going to form a union. Their demands will be:

1. That all tickets be sold at the box office.
2. That musical comedies must have plots.
3. That bedroom farces must stop.
4. That no melody can be stolen for more than five musical shows in one season.
5. That not more than ten shows a year shall be advertised as "the greatest show on Broadway."

We hate to talk so much about Louis Mann, but he didn't know his lines at the Biltmore meeting the other day, and the dialogue went something like this:

Scene: The Speaker's platform. Discussed: Chairman Mann speaking (as usual).

Chairman Mann: Ladies and Gentlemen—

Allan Dinehart (aside): Don't forget the press.

Mann: And members of the press: We are assembled here to—

Marjorie Wood (aside): As actors and actresses, Louis.

Mann: As actors and actresses to—

Dave Warfield (aside): Tell them it's a meeting of protest.

Mann: To protest against the method in which our thespianic contemporaries have amalgamated in a diabolically—(But the humble writer can't spell all the big words that follow).

FOREIGN NEWS

WANT REVUE MANAGERS TO
BE LICENSED BY GOVERNMENT

Actors' Association Moves to Get Such a Measure Passed, Stating That Small Companies Are Simply White Slave Organizations.

LONDON, Eng., Aug. 23.—A motion by Clifford Rean was made at a recent meeting of the Actors' Association requesting the latter to bend all its efforts toward influencing the Government to pass a law by which all revue managers who travel with companies requiring more than five women would be forced to take out a license.

The managers of small traveling revues were scored for their treatment of girls in their employ, who, Rean said, were being paid only \$6.25 a week.

The result was that they had to resort to white slave traffic.

The chairman of the meeting replied that the Association was doing all in its power to put the measure through, and that, before long, the motion would be a law.

Other matters under discussion were the provincial contract which has been under discussion for a long time. A letter from George Dance, who has many road shows out, was read. He said, in part, that he was paying a minimum of wage

of \$15 a week, that he was paying \$5 during rehearsals, that he gave seven performances a week, and that he paid for extra performances pro rata.

The Association is putting out a series of equitable contracts, which cover the entire theatrical field with the exception of the varieties, they being already taken care of by the Variety Artists Federation. Their contracts would embrace the touring companies, the London productions, the provincial shows, the revues, the musical shows and even the cinema. The situation is at present all that can be desired. The two opposing bodies, namely the Association and the Managers' Association, are arbitrating matters and it is expected that an amicable settlement will be reached.

The matter of the Empire Theatre strike was fully explained to the members, as was the positions of performers who had accepted contracts since the beginning of hostilities. The situation here is a duplicate of the one in America.

BAFFLED BY AMERICAN SKETCH

LONDON, Eng., Aug. 25.—Paul Dickey's sketch "The Lincoln Highwayman," which opened at the Coliseum here last week, has aroused much comment. The local critics have taken the stand that it is far too complicated for a vaudeville playlet. Lancelot in "The Referee," takes a rap at it, declaring that the playlet might do for a motion picture but is too complicated for variety houses.

"Any attempt to unravel its mystifications is quite outside the space at my disposal," says Lancelot.

According to him, the spectator was inclined to sympathize with the performer who had to appear in so poor a vehicle. The pooriness of the sketch, says he further, is all the more surprising since it comes from the author of "The Misleading Lady."

AUTHORS TO CO-OPERATE

PARIS, France, Aug. 23.—There will be established here at the Theatre des Art, a cooperative league of dramatists who will produce their own plays there under the general management of M. Dargens. The dramatists included in the league are Alfred Mortier, Descaves, Aderer, Fleg, Girette, Noziere, Lenormand, F. Porche, Vanderem, St. Georges, de Bouhelier, and Francois de Curel, the new Academician.

FIND NEW SHAKESPEARE PLAY

LONDON, Aug. 23.—William Poel, president of the Elizabethan State Society, has discovered a play called "Love's Constancy," which he claims was undoubtedly written by Shakespeare. The play is a real novelty. It will be brought to America by Claude Derwent, who has acquired the rights to it.

HICKS TOURING NEW PLAY

LONDON, Eng., Aug. 23.—Seymour Hicks, who has been touring the provinces, has arranged for the touring of a new play by himself called "Adam and Eve," with a strong cast, till Christmas. After that he will, in conjunction with Mr. Cochran, produce "Debarau," the Sacha Guity play.

ISADORA DUNCAN IS IN PARIS

PARIS, France, Aug. 23.—Mme. Isadora Duncan, who has been dancing at the Belle Vue, is scoring a decided triumph.

LIKE HOFFMAN PLAYLET

LONDON, Eng., Aug. 23.—Aaron Hoffman's "The Question," in which Sam Mann appeared several seasons ago over the Keith time, in America, has made a big hit here. It was shown at the Chelsea Hippodrome last week and took the audience completely by surprise. The piece is a crook playlet with an unusual bend. The cast that is presenting it is composed of Claude Allister, Maude Stuart, Eugene Cook, Charles Simms, who plays the part Mann played, Dorothy Holmes-Gore, and William Garrett.

MME. COBINA SCORES

PARIS, France, Aug. 21.—Mme. Cobina Johnson, known operatically as Mme. Cobina, scored a success in the role of "Thais" here last week. She is fast becoming the most popular opera singer in France. The performance took place in The Deauville Casino. Mme. Cobina is the former wife of Owen Johnson, the American novelist.

KILBURN EMPIRE ROBBED

LONDON, Eng., Aug. 22.—The Kilburn Empire, a variety house, which, of late, has been doing a heavy business, was entered and robbed of \$1,000 last week. The police can find no clue to the gang of thieves that engineered the robbery. The safe, which was an extra heavy one, was bodily removed from the wall.

TAKING PLAYS TO U. S.

LONDON, Aug. 22.—Claude Derwent, actor and playwright, who is returning to America, will take with him a batch of new plays for production there. They include a comedy by Eden Phillpotts called "The Blue Comet," a dramatization of Merrick's "Tricotrin," "Our Mr. Hepplewhite" and "Buddha," a play he himself wrote.

"THE CHOICE" OPENS AUG. 28

LONDON, Aug. 17.—"His Little Widows" will be moved by Bernard Hishin from Wyndham's Theatre on Aug. 28, to make room for "The Choice," which will move into the Wyndham. "The Choice" was written by Alfred Sutro and is being presented by Messrs. Frank Curzon and Gerald du Maurier.

STOCK AND REPERTOIRE

MANY COMPANIES SCHEDULED
TO OPEN SEASON LABOR DAY

With Vacations Over and Weather Commencing to Cool, Houses Will Start Winter Grind with Prospects for Success Good.

Labor Day will see the commencement of the regular stock season, as a good many shows will open on that date. This is the most logical date for opening, for the weather conditions will begin to be favorable, and the vacation period will be at an end, practically.

Following are a few of the many companies that will inaugurate their regular Winter runs on that date:

Mae Desmond Company, Turney and Demara, The Poli Players, in Worcester,

New Haven and Washington; Colonial, Lawrence, Mass.; Orpheum, Newark, N. J.; Heffron Stock, Katzes Stock Company, Lynn, Mass.; Katzes Stock Company, Salem, Mass.; Buckley and Schaake, Lowell, Mass.; Blaney Players, Prospect, New York; Lyceum Stock, New Britain.

Many more companies will start a week or two later, but it may safely be said, that by the first of September, the stock season throughout the country will be in full swing.

WILL OPEN IN LOWELL

LOWELL, Mass., Aug. 23.—Buckely and Schooke have bought the Lowell Opera House from Charles Emerson, whose stock company ran there last season and will install a company of their own. They will open Labor Day, Sept. 1, with "The Country Cousin." In their company are the following players: Jack Meehan, leads; William Merrill, second business; Jack Bennett, characters; Margaret Fields, leads; Priscilla Knowles, characters; Helen Freeburn, second business; Helen Scott, ingenue. Arthur Mack will be stage manager, Charles Cook house manager and J. Francis Kirke director of the company.

JEWETT CO. OPENS THIS WEEK

BOSTON, Mass., Aug. 25.—The Copley Square Theatre, the home of the Henry Jewett Players, re-opens Thursday the 28th with a new play called "Clothes and the Woman," by George Pashton, an English playwright. The piece has to do with a certain girl who learns the value of clothes but who does not care, despite her lessons, for personal adornment. The cast will include Jessamine Newcombe, Viola Roach, E. E. Clive, Cameron Matthews, Nicholas Joy, May Ediss, Gladys Morris, H. Conway Wingfield, Leonard Craske, Eleanor Ellis, Mary Hamilton and Nancy Stewart.

MAE DESMOND READY TO OPEN

Germantown, Pa., is to house the Mae Desmond Players next season, at the Orpheum Theatre. The company, which includes Guy Hitner, Jay J. Mulroy, William H. Townsend, Sumner Nichols, John Williams, Jack Hope, Olga Krolow, Louise Sanford, Bernice Calahan and Earl C. Dwyer, who is to be director, opens its run on Labor Day, September 1st. The play has not yet been decided upon.

ROSTER IS FILLED

DES MOINES, Ia., Aug. 25.—The Elbert and Getchell Company, which opened its season here last night in "Polly with a Past" scored a hit on its opening night. In the company were Ernita Lascelles, leading woman; Arthur Venton, leading man; Shirley Maybury, Franc Dale, Bessie Warren, Earle Lee, Richard Barrows, William Evarts, Robert Bentley.

LYNN HAS TWO COMPANIES

LYNN, Mass., Aug. 23.—There will be two stock companies running in opposition here the coming season and both of them will open on Labor Day. The first is to be the Katzes Players, at the Central Square and the other the Hefferman Players at the Auditorium.

SOLOMON TAKES VACATION

Benny Solomon, who handles the Stock Department of Chamberlin Brown's office, is on a four weeks' vacation.

POLI ROSTER COMPLETED

James Thatcher, general manager of the Poli stock interests, has been busy for the last three weeks casting companies. He completed the rosters of three last week. They are Hyperion Theatre, New Haven, opening Labor Day with "The Country Cousin," A. H. Van Bueran, leading man; Lola May, leading lady; Frank Thomas, characters; Leo Lebbart heavies, Eric Dressler, juveniles; Thomas Williams, comedian; Maude Blair, second woman; Esther Howard, ingenues; Mrs. Hibband, characters; Bernard Steel, director. Jerry Broderick, stage manager; Carl Armand, scenic artist.

Bridgeport, opening Labor Day with "Fair and Warmer," Arthur Chatterton, leading man; Aual Bronaugh, leading woman; DeForest Dawley, heavies; Arthur Griffin, comedian; Aubrey Bosworth, juveniles; G. W. Brown, characters; Mabel Griffiths, second woman; Marguerite Mason, ingenue; George Arvinne, manager; Willard Dashiell, director; E. M. Pinney, stage manager; Anthony Schaeffer, scenic artist.

Waterbury, where the opening date will also be Labor Day, and the play, "Captain Kidd, Jr.," the following company will hold the boards, Don Borroughs, leads; Otella Nesmith, leading lady; Walter Marshall, heavies; Frank Lyons, juveniles; Franklyn Munell, character; Harry Fischer, comedian; Jessie Bruck, characters; William Blair, director; Tom Wallace, stage manager; B. L. Royce, manager; Wm. Ruge, scenic artist.

PLAYING NEW ENGLAND

ESSEX CENTRE, Vt., Aug. 22.—The Fritz and Lawler Players, under the management of Jack Fritz and Frank Lawler, are playing through the New England States with a company including Loretta Nicholson, Rachel Dana, Etta Young, Fritz, Charles Palazzi, Joseph Lindsay, Ralph and Elmer Young, the latter being advance agent. The company will play the same territory next season with an entirely new repertoire of plays.

TUNNEY AND DEMARA SET

LAWRENCE, Mass., Aug. 23.—Tunney and Demara, who are to run the Colonial Theatre here as a stock house, are all ready to open on Labor Day. They have engaged the following people for leading parts, Elsa Rizer, leads; Herbert Dobbins, characters; Nellie Peck Saunders, characters; William Phelps, juvenile, and Annie Bradley, ingenue. Their opening play has not, as yet, been named.

GOES INTO ROAD SHOW

Dolly Grey, who had been signed as ingenue with the Aiston Players for Kansas City, after that company disbanded jumped into the ingenue lead of "Come Along," road production, upon two days' notice.

BURLESQUE

ACTORS' STRIKE EXPECTED TO AID BUSINESS

CUTS OUT COMPETITION

The strike of actors, musicians and stage hands that has broken out is expected to aid business in burlesque houses, for as long as it continues there will be but few road shows go out, and as a consequence there will be little competition along the route of the big wheels.

As a matter of fact, the only competition that will be left for burlesque will be the film houses which cannot be very formidable once a town has been without regular shows for some time and has become fed up on film plays. In all such towns the opening of the burlesque season should be welcomed by excellent patronage.

A number of producers, when questioned this week, stated that they could see no reason why burlesque should become involved in the trouble, and in view of the fact that business looked very promising they would do everything in their power to keep that department of entertainment out.

JOINS ACT TO WORK FAIRS

Francis Cornell, late prima donna of Kahn's Union Square, left New York last Wednesday with the Lamaze Duo, for Des Moines, where the act will start a six weeks' engagement on the Fairs.

The Lamaze Duo arrived from South America last Tuesday, where it had been for eight months. Miss Cornell's husband is a member of the troupe. They will start on the Pantages Circuit after they are through with the Fairs.

IMPROVE EMPIRE, BROOKLYN

James Curtin, manager of the Empire Theatre, Brooklyn, has made a number of improvements both in the front of the house and back stage. He has carpet runners laid on the floors leading to all the dressing rooms as well as placing carpet in the rooms for the comfort of the performers playing his houses. The house has also been redecorated.

IMPROVE MINERS' BRONX HOUSE

Considerable improvement has been made at Miner's Bronx this season. The house has been entirely redecorated both on the exterior and the interior. New carpet has been laid throughout and new electrical fixtures installed. Manager Bill Rife and Treasurer George Miner now greet patrons in dress suits and the other employees have new uniforms.

"BLUCH" COOPER RECOVERING

"Bluch" Cooper, the burlesque manager who has been dangerously ill at his home in Yonkers, is recovering rapidly, according to the reports of his doctors. Cooper, whose recovery was at first doubtful, passed the crisis successfully and is now on his way back to health.

WATSON OPENED TO \$1,200

TORONTO, Ont., Aug. 22.—"Sliding" Billy Watson opens his season at the Star this week to the biggest business this house has ever done. He did over \$1,200 on the opening night. The show is fast and went over with a bang.

JOINS KAHN'S STOCK

Janel Janis, last season with the "Jolly Girls," opened at Kahn's Union Square Monday. Lorraine will open at this house next Monday.

HAVE TO CANCEL CONTRACT

DETROIT, Mich., Aug. 22.—Dolly Winters, of the team of Sid and Dolly Winters, has just returned to her home from the hospital, where she has been confined for over a month, after an operation performed on July 8. She will not be able to work this season, and the team was compelled to cancel its contracts with Charlie Baker's "Tempters." Winters will work alone until his partner is able to return to the stage.

RETURNS TO STAR AND GARTER

Jess Weiss, who was with the Star and Garter Show before he was called into the service a year ago, returned from overseas last week on the transport *Kaiserin Victoria*. He is confined at the hospital in Hoboken.

Weiss was a member of the Seventh Infantry. He will rejoin the Star and Garter Show as soon as he receives his discharge from the Government service.

WROTE MANY LYRICS

Hughy Shubert, now the musical director of Hurtig and Seamon Theatre, is responsible for the lyrics and music of the "Bowery Burlesquers," "Twentieth Century Maids," "Hello America," Harry Hastings' "Kewpie Dolls," Tom Coyne's "French Babies" and Mark Lea's "Cheer Up Girls" this season.

CLANCY GIVEN JOB

WATERBURY, Conn., Aug. 25.—James F. Clancy, manager of the Jaques Theatre, a local burlesque house, is one of the members of the Waterbury Community Service Committee, having been appointed a commissioner.

RICHARDS BEATS OFF PNEUMONIA

Harry Richards, of the firm of Roehm and Richards, returned to his office early last week after being confined to his home with pneumonia. It was his third attack in the last year.

CANCELS CONTRACT

Spencer (Slim) Case has cancelled his contract with Jacobs and Jermon for burlesque this season and will shortly be seen in vaudeville with Frank J. Duncan in an act called "The Maid of the Bath."

BARTON REPLACES WOLF

Joe Barton replaced Jake Wolf as Bozo in Edward Hayes' Own Show at the Olympic Monday.

MACKAY, LEDERER, MACK, FUNNY IN KAHN SHOW

An excellent performance was given by the members of the Kahn Stock Company at the Union Square last week. Stevens gave another bill that was different from what we have seen here in the past.

The first part was in two scenes, the first called "Behind the Scenes" and followed by a travesty on "Uncle Tom's Cabin." "Down at Coney Island," in three scenes, furnished the burlesque.

The comedy was well taken care of by Frank Mackey, Lew Lederer and Ernest Mack. Mackey, in the first scene, did a musical director working in the pit. He did "Marks the Lawyer" in the second. In both of these parts he managed to work up plenty of laughs. In the rehearsal scene, Lederer was cast as a juvenile, but he had an opportunity to create much amusement in the "Uncle Tom's Cabin" bit as Little Eva. His make-up was good and he was very funny during this scene.

Ernest Mack, a new member of the company, was the stage manager in the first scene and did an excellent Uncle Tom later. He did not have a lot to do, but his black-face role was exceptionally well put over. In the burlesque, he had several opportunities, of which he took good care.

Brad Sutton, who returned to the company last week after an absence of three months, was greeted cordially by the audience on his appearance. His portrayal of Simon Legree was very well done, as he made up for the part and played it as it should be. Jimmy Francis did his "straight" in the first part

PLAN TO FILL IN LAY-OFF WEEK

HAVE WEEK OF ONE NIGHTS

Arrangements are under way to fill in the lay-off week between Kansas City and St. Louis on the American Burlesque Circuit. General Manager George Peck, of the circuit, has been advised by Manager Hickok, of the Chatterton Opera House, at Springfield, Ill., that he can book shows for a week, of one-nights. But he will not put the deal through unless all the shows agree to play the week, as he cannot guarantee the towns unless they have a show every week.

The week will be as follows. The shows close in Kansas City on Saturday night and jump into Quincy, Ill., for two shows on Sunday. Then they go to Peoria, Ill., for Monday and Tuesday, giving four performances. Wednesday they go to Bloomington, Ill., giving a matinee and night performance. Decatur is the next stand, appearing there Thursday for two shows. On Friday the shows will play Springfield, Ill., Mr. Hickox's own house, the Chatterton Opera House, and Saturday they will play a matinee and night performance at Alton, Ill., only a short distance from St. Louis, where they go the following week.

This looks like a very good week, although the railroading is slightly more than if the companies were to go direct from Kansas City to St. Louis. The billing would not amount to very much. The shows will get the big share of the receipts, their end being seventy per cent.

If the owners of the shows decide to take this week, General Manager Peck will close the deal with Hickox, who will act as an independent agent, thus saving the companies a booking fee. However, an answer must be forthcoming at once from the managers of the shows as the time will not be held open for any length of time.

JAMES FILLS ROSTER

The roster of Jimmy James' "Girls from Jazzland" includes Babe Nugent, Harry Harrigan, Elenore Revere, Marie Baker, Celia Moran, Jack Collins and Jack Smith.

and a rube later on. He handled both carefully and got a great deal of humor out of the latter role.

Ruth Rolling, the prima donna, was not assigned very much to do, but she took care of all she had nicely. Her appearance in a dress suit was neat and attractive.

Grace Howard did a dandy little "Topsy." Her make-up was carefully done, and her actions a credit to the part. Margie Pennetti, as Eliza, handled the part very well.

The rehearsal scene, with bare stage and dressing rooms exposed, with the members of the company making up, was a novelty for the audience. Francis carried on the rehearsal, while Mackey, in the pit, directed the orchestra. Between the two they worked up a lot of fun. In the second scene, Francis offered his "The Old Kentucky Home" number most acceptably. Miss Pennetti, assisted by the chorus, rendered "Suwannee River" well. Mack did fine with "Good Old Georgia." He has a good voice, and the audience liked the way he put it over.

Gara Zora introduced another novel dancing number.

Francis, with his "rube" number, more than pleased, as he put it over well.

Mack did a good eccentric dance that more than pleased. This young fellow is a dandy dancer.

Although it was a very warm afternoon Saturday, a large house was in attendance and seemed to like the entertainment, judging by the manner in which they applauded. Srd.

"STEP LIVELY GIRLS" IS A GREAT SHOW FOR LAUGH PURPOSES

Arthur Pearson certainly extended himself when he staged his "Step Lively Girls," as he did not spare any expense in giving it a wonderful scene and costume production. He also has a great laughing show, and comedians that are capable of putting comedy over. Laughs come one after another, and the show went over with a bang at the Columbia Monday afternoon.

Harry T. Shannon and Rich Shorty McAllister are again the chief funmakers of this show, and are more humorous than we have ever seen them before.

Shannon, with his tight-fitting clothes and funny mannerisms, won success at once. He has an individuality all his own. His partner, Shorty McAllister, was equally as amusing through the way he tumbled and danced around, and the manner in which he handled himself. He is unique in burlesque. The contrast in the size of these two and the way they worked kept the audience constantly amused.

Catherine Crawford has returned to burlesque from vaudeville after an absence of some six seasons, and she soon captured the house by her quiet manner of working. Miss Crawford looks great, has a beautiful figure and carries herself well. She wore gowns of unusual beauty. Her work also is new to the present day burlesque patron, for she has a style all her own which is different from others.

Jack Mundy, the "straight" man, is another who stands out. He is a clean-cut young fellow, who can read lines as well as "feed" the comedians properly. He is a hard worker and is kept rather busy during the entire performance. He has a classy wardrobe and knows how to wear clothes. He does a good French bit early in the show. He also has a good singing voice and can put a number over.

Ed. Quigley is doing black-face, and, while he is not on stage as much as the two featured comedians, handles himself well.

Margie Wilson has the prima donna role and handled it very well. She rendered her numbers most acceptably. Her gowns were prettily designed and she looks attractive in tights.

Margaret Taylor is doing an ingenue part most creditably. She is new to burlesque and what she does was well received. Her numbers went over nicely, as did her specialty.

Anna Propp, the soubrette, danced herself into favor.

"Step Lively Girls" is in two acts, with three scenes in each. The book is called "Stand at Ease."

Shannon and McAllister start the fun off when they make their entrance in a military scene, and they keep the audience in an uproar from that time on to the end of the performance.

The table bit was amusing as it was worked up by Shannon, McAllister, Quigley and Miss Crawford. Miss Crawford, in particular, portrayed a state of intoxication which was most natural. The scene went over big.

A specialty in one was offered by Mundy and Miss Crawford. It more than pleased. It was a singing and talking act, and while the young lady is not endowed with any wonderful singing voice, she is just clever enough to get a lot out of a number. Her costume was very pretty. Mundy, wearing a dress suit, put up a dandy appearance, and assisted Miss Crawford greatly in putting the numbers over.

A very amusing scene followed this, with McAllister and Shannon in it. The former was a baby in a carriage, and Shannon was the nurse. It was a good scene and was worked up for all the laughs that could be got out of it.

The "Chinese" bit is new and will shortly work out into a great one. Shannon, McAllister, Mundy and the Misses Crawford, Taylor and Propp were in it.

Shannon and McAllister then offered a corking good eccentric dance that was repeatedly enjoyed. The boys can dance and the house told them so with their applause.

The "pool game" bit was very amusing and nicely done by McAllister and Shannon. It's a great comedy bit.

The opening of the second act had a number of specialties. Miss Taylor did a daring but graceful wire-walking act, dancing and doing all sorts of stunts. McAllister followed, burlesquing her act, with a wire attached to his back. He did, however, do some stunts later, on the wire, without the attachment.

Shannon followed this with another style of an eccentric dance, that easily took the house.

The quartette of Shannon, McAllister and the Misses Crawford and Propp was funny, and took a number of encores.

The training bit was full of funny situations, with Shannon and McAllister training with Indian clubs, dumb-bells, etc.

There are many more scenes and situations that were equally as amusing, and went over big.

Pearson has a flirty chorus of pretty, smiling girls, who went through the well arranged numbers as though they enjoyed all they had to do. They have been elaborately costumed.

The "Step Lively Girls" is a great laughing show and a fine production. It should get the money for Pearson this season. Srd.

Burlesque News continued on Page 29

HARRY VON TILZER'S

Sensational Overnight Song Hit. A Wonderful Comedy Lyric by Andrew B. Sterling

WHOA, JANUARY

(YOU'RE GOING TO BE WORSE THAN JULY)

WHOA JANUARY

Words by
ANDREW B. STERLING

(You're Going To Be Worse Than July)

Music by
HARRY VON TILZER

Tempo di Marcia

Voice

The first of Ju-ly they said we'd go dry— And
Last night in a dream how real it did seem— A

ev-'ry one thought there'd be noth-ing to buy— But you got yours and I got mine And
rasp-ber-ry sod - a all smothered with cream— Said peek - a - boo I'll get you soon The

ev-'ry one was hap - py we were feel-ing fine— But soon we'll be through— then
time is com-ing when you'll have to use a spoon— They filled you I hear— with

won't we feel blue No more we'll hear that "have an - oth-er" sound— Can you pic-ture me—
two per-cent beer— But soon you'll be an ice cream sod-a hound— There's drinks we can pick—

say-ing "Gim-me some tea"— When Mis-ter Jan-u - a - ry comes a-round.
but not one with a kick— When Mis-ter Jan-u - a - ry comes a-round.

Chorus

Whoa Jan-u - a - ry, oh Jan-u - a - ry I hate to see— you come 'round
Whoa Jan-u - a - ry, oh Jan-u - a - ry I hate to see— you come 'round

Ju - ly was might - y tough but we could get e - nough And if we knew the
Ju - ly you made us think we could-n't get a drink But when we want - ed

bar man we could get the reg-'lar stuff, But oh Jan-u - a - ry, whoa Jan-u - a - ry
some-thing all we had to do was wink, But oh Jan-u - a - ry, whoa Jan-u - a - ry

I'm so sad I want to cry— You're the month that's going to make my life a wreck—
So long good old rock and rye Mis - ter Be - vo nev - er made a hit with me

I know I will turn in - to a hors-es neck Whoa Jan-u - a - ry when you go dry—
Cause it has-n't got the right au-thor - i - ty Whoa Jan-u - a - ry when you go dry—

— You're going to be worse — than Ju - ly. — ly.
— You're going to be worse — than Ju - ly. — ly.

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MELODY LANE

BIG PRINTING COST ADVANCE ON THE WAY

**Wage Increase Demand by Unions Will
Cause Big Boost in Music Printing
Cost—Plants May Close**

Another advance in the cost of music printing will be made on or before October 1, due to the demands of the printers' union for big wage increases. A number of increases in printing costs have been made during the past two years due to war conditions, but the proposed increase is said to be the largest of all, as in addition to the wage increases, paper, ink, plates, and in fact everything used in connection with the printing of sheet music is ready for a price advance.

One of the largest music printers in New York, or, in fact, in the entire country, has announced that he will take no orders after October 1; neither will he accept an order at present which cannot be completed prior to September 30. He is undecided as to whether he will make a drastic price advance to music publishers or whether he will close his plant entirely until labor conditions return to normal.

With conditions such as these prevailing the music publishers, and especially those who specialize in the popular prints, have a problem to solve. There appears to be but two solutions: one is to raise the wholesale price of the popular publications, the other to cut the number of popular issues to a minimum and specialize in the high price compositions. Neither way appeals to the majority of publishers, but confronted with business conditions which are bound to result in a big boost in production costs the publishers will be forced to make a decision.

MATTHEW'S DAUGHTER IN SHOW

Gladstone and Matthews, who have met with considerable success in vaudeville, have left the two-a-day to join one of the Gus Hill productions. Miss Matthews, who has a beautiful voice, is the daughter of Sherry Matthews, famous twenty years ago as the partner of Harry Bulger in the Matthews and Bulger shows. In the Hill show Gladstone and Matthews are singing "Kentucky Dream," "You Didn't Want Me When You Had Me" and "Under the Golden China Moon."

STERN SONGS IN MINSTREL SHOW

Jos. W. Stern & Co. have a number of exceptionally good songs in the new Gus Hill Minstrel show which has met with such success on the road that negotiations for bringing it into New York are under way. The numbers which are meeting with the most approval are "Some Day You'll Want Me Back," "Kentucky Dream," "Kinky Koo" and "It's Nobody's Business But My Own."

STERN HAS SOUTHERN SONGS

Jos. W. Stern & Co. have just issued a couple of Southern songs which have one thing at least in common, and that is class. The first is "I Found the Sweetest Rose that Grows in Dixie Land," a fast novelty ballad, and "Kinky Koo," a quaint and pretty "log cabin lullaby." Both are effective stage songs.

GRACE HANSON SCORES

Grace Hanson demonstrated her ability to successfully put over popular songs at the Alhambra, Brooklyn theatre, last week. She sang "Kentucky Dream," "You Didn't Want Me When You Had Me" and "Blues," all from the Jos. W. Stern & Co. catalogue.

MILLER & FRANKLIN PUBLISHING

Ray Miller and Joe Franklin have formed a music publishing company and have opened offices in the Gaiety Theatre Building.

"COMBINE" STORY OUT AGAIN

The consolidation of music publishers story is again going the rounds of the trade, this time with the name of a prominent vaudeville man as the promoter of the proposed scheme.

About once in every two years the story breaks and on several occasions has reached the point where publishers have been asked to put a price on their businesses with a view of forming a big combination backed by Wall Street or other capital. The plan in the past has generally exploded at about the time that music men have supplied the figures as to the valuation of their respective businesses as publishers by the very nature of the industry are optimists, and when they reach the point of putting a valuation upon a publishing plant their pens fairly ran wild in putting down the figures.

There is considerable to be said in favor of the proposed consolidation plan and the big publicity which the song business has been getting in the dailies recently will doubtless make the enlisting of capital fairly easy, but the amount of money involved will doubtless surprise even the big capitalists, for the music business just now is on the boom. Never in the history of popular music business have prospects looked so bright, the 3,000,000 hit is being predicted on all sides, more money than ever before is being received from phonograph and mechanical reproducing concerns and the Society of Authors and Composers is predicting that its returns will surpass even the phonograph royalties.

WEST'S SONG HAS CLEVER LYRIC

Eugene West's new song "Laughing Water" has one of the cleverest comedy lyrics heard in months, and in the hands of a number of vaudeville singers has scored a success which makes Chas. K. Harris' prediction that West was the coming hit writer look plausible.

Henry Sylvester, of Sylvester and Vance, sang it at the Riverside last week where the audience laughed so heartily at the lyric and applauded so enthusiastically at the finish that the singer was obliged to repeat the chorus half a dozen times.

Joe Gold wrote the catchy melody which fits the lyric excellently.

CAMPBELL SCORES WITH NEW SONG

Craig Campbell, whose pleasing tenor voice and artistic delivery has pleased thousands is now filling a number of vaudeville dates prior to a return to concert this fall.

Among the new songs he is singing is "Starlight Love," a fascinating light waltz number with a suggestion of the barcarolle in its theme and pleasingly reminiscent of the tuneful Viennese school.

It is a welcome addition to the repertoire of the tenor, and it is fast winning popularity. "Starlight Love" is by Lucien Denni and is published by M. Witmark & Sons.

LEE ROBERTS' SONG RELEASED

G. Schirmer has released the first Lee S. Roberts song written since the composer of "Smiles" signed with this house which is now his exclusive publishers.

The new number is called "Mississippi Moonlight" and is a particularly melodious waltz song.

DOCKSTADER SINGS NOVELTY

Lew Dockstader, the minstrel now in vaudeville, was the first to sing the new Harry Von Tilzer novelty song, "Whoa, January (You're Going to Be Worse than July)." The song is one of the best comedy numbers written in many months.

SON BORN TO PROF. MANAGER

Ford Rush, manager of the San Francisco professional department of the J. H. Remick & Co., is the happy father of a ten-pound boy which arrived on Saturday, August 16.

BIG DEMAND FELT FOR GOOD SONG LEADERS

War Has Created Scores of Good Positions for Which There Are but Few Applicants

The demand for song leaders in schools and community singers as well as other musical work, the need for which was shown during the recent war, is continually on the increase and many more men are needed than are available.

P. W. Dykema, of the School of Music of the University of Wisconsin recently returned from months of service as an army camp song leader and is authority for the statement that the pay to be offered for men competent to fill these positions is well worth attention.

"Teaching songs to school children," he said, "is but a part of the work. Community singing is a vital phase and in cities like Pittsburgh and Rochester, the directing of bands and orchestras in the schools is an important part of the musical program. In many of the large high schools orchestras are organizing and competent men are needed to direct them. Men are greatly needed for directing advanced choral work, bands and orchestras. Public school superintendents are continually asking for men, not women for this important work.

"Outside the field of schools is extensive city musical work. Cincinnati recently appropriated \$5,000 for the yearly salary of the man to direct municipal music, and \$2,000 for his office assistants. Other cities are preparing to follow this step. The University of Wisconsin is offering special courses to equip men for this work and scores of applications are being received weekly.

All the above is a part of the great plan to keep the great interest in music alive, an interest which was during the war period fostered by the Government and which played no small part in the winning of the great conflict.

While the war activities gave the cause of music an uplift never dreamed of, the peaceful country at large is showing that this interest is not to be allowed to die but is to be still further developed until America becomes musically the greatest country in the world.

"VAMP" GETS PLUG AT PALACE

"Vamp," the new novelty song purchased by Leo Feist, Inc., from Will Rossiter, the Chicago publisher, is being featured this week by Ted Lewis, who with his Jazz band is scoring the big applause hit of the Palace Theatre bill.

WENRICH HAS A BIG HIT

In "By the Campfire," Percy Wenrich has one of the biggest selling hits on the market. The number is issued as a song and fox trot and is being featured by scores of the big orchestras as well as innumerable singers.

SEATTLE TO BE MUSICAL

The business men of Seattle have contributed the sum of \$70,000 annually for a period of three years to cover any possible deficit of the Seattle Symphony Orchestra.

TOM PEYTON IN NEW YORK

Tom Peyton, professional manager for Forster, the Chicago publisher, is in New York introducing a number of new songs.

WITMARKS OPEN SEATTLE OFFICE

M. Witmark & Sons have opened a new branch office in Seattle, Wash.

STERN GETS "BUBBLING OVER"

Jos. W. Stern & Co. have secured the publication rights of John William Keltie's "Bubbling Over."

CANADIANS DEMAND NEW LAW

Although the proposed new Canadian Copyright Law has gone over until the fall session of Parliament there is no lack of interest on the part of the big daily newspapers in the proposed act.

In a recent issue of the Toronto Saturday Night "Fourteen Points of the Copyright Question" was published and attracted much attention.

The points relating to music are as follows:

"Canadian authors, composers and artists have no copyright protection in Great Britain, Australia, New Zealand or the remainder of the British Empire where the British Copyright Act of 1911 is in force.

"Canadians cannot under their present law take advantage of the Revised Berne Convention of 1908 giving their works protection practically throughout the world, with the exception of the United States.

"Canadian authors, artists and composers cannot get the full advantages of the United States Copyright Law of 1909, because that law grants no more privileges to Canadians than our laws grant to Americans. Canadian composers have absolutely no phonograph rights in the United States.

"Phonograph companies in Canada manufacture records of the world's music without any recompense to song writers or publishers of Canada, Great Britain or the United States. No other civilized country permits such a condition under its copyright laws.

"Manufacturers of piano-player rolls in Canada can produce any composition without payment of royalty to the composer.

"There is no copyright in phonograph records. Our copyright laws do not prevent any person manufacturing Caruso records without his consent or that of the phonograph companies who have him under contract.

"Canada is in the anomalous position of having two distinct copyright laws: (1) The British laws of 1842 and 1886 are still effective in Canada though repealed elsewhere in the British Empire; (2) the poorly constructed and hopelessly old Canadian Act of 1875 is attempting to meet conditions of 1919. These two laws with their conflicting provisions, coupled with the provisions of the Berne Convention of 1886, to which Canada adheres, make for copyright chaos in Canada."

JAZZ TUNES IN CHURCH

The Rev. Harold C. Cooke, pastor of the Tigert Memorial Church of Tulsa, Okla., is making a musical experiment to increase the attendance in his church. Hot weather and small congregations have for years been synonymous, and this summer is no exception, so the parson is bracing up the entertainment portion of his services with the idea of filling his pews during the dull season. Ice cream and jazz tunes are to be provided, and there will be an abundance of both.

On his initial program there will appear a vaudeville actor who, on account of the closed season, is able to book a Sunday or two in the church and he will sing the tunes which he found were pleasing to vaudeville patrons and doubtless they will also appeal to the worshippers. While on the vaudeville stage "The Alcoholic Blues" was his feature song, but as the preacher has not announced the song repertoire of his first vaudeville attraction it is not known whether or not this clever number will be heard by the Tigert congregation.

SCHIRMERS BUY PROPERTY

The publishing house of G. Schirmer, of No. 3 East 43rd street, has purchased the adjoining property at No. 10 East 43rd street, which is the last private house in the block. The property doubtless was acquired as a light protection and to furnish an outlet for the Schirmer Building erected a number of years ago.

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They've Taken the "Fire Water" Away From Us
But
We've Found a Substitute and Here It Is

LAUGHING WATER HA! HA! HA!

Laughing Water! Ha, Ha, Ha.

Lyric by
EUGENE WEST

Music by
JOE GOLD

Piano

Way out on the west-ern plains, lived a flock of In-dian jakes, Ha, ha, ha, ha, ha,
Laugh-ing Wat-er was a peach, start-ed in her tribe to teach, Ha, ha, ha, ha, ha,
Ha, ha, ha, ha, ha, And the queen of that wild tribe was a squaw who was a fright
Ha, ha, ha, ha, ha, All the steps the pale face do, sang them songs that sounded blue
Ha, ha, ha, ha, ha, Ha, ha, ha, ha, ha, Big chief Kill 'Em Eat 'em up he
Ha, ha, ha, ha, ha, Ha, ha, ha, ha, ha, Big chief Rain 'Em In the Face he
was her fath-er, big bad man, And when she was born they called her Laugh-ing Wat-er, drip, drip, drip,
was de-light-ed, hop-py guy, And when she cut loose she got him all ex-cit-ed, just like that
And when her sweet heart caladon her the oth-er night This is what he cried,
And when her sweet heart saw her dance the oth-er night This is what he cried.

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Chorus

Laugh-ing Wat-er you're a pip-pin' be my In-dian prai-rie chick-en, Please don't give me
the "Ha, ha," for I love your "Ha, ha, ha," Laugh-ing Wat-er stop your teas-ing,
let me do a lit-tle squeez-ing When I look in to your eyes I feel so Ha, ha,
ha, And if you let me kiss you, you will feel so ha, ha, too, Well ha, ha in the
moon-light and I'll ha, ha, just with you, I'll be Pa and you'll be Ma, and well ha, ha,
ha, ha, ha, By and by we'll have a tribe of ha, ha, ha, ha, ha, ha.

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NEW YORK

47th ST. and BROADWAY

Leo Carnell, of the Joe Woods offices, is preparing three girl acts.

Alfred Kappeler is recovering from an operation for appendicitis.

Aaron Ross has just completed a four-act play called "The Drag."

Etta Young (Mrs. Jack Fritz), celebrated her birthday last week.

Ray Kosser, formerly of the Winter Garden east, is at Atlantic City.

Langdon and Smith have been routed on the Loew time for eleven weeks.

Mr. and Mrs. Billy Arlington received a daughter in Baltimore, on August 15.

"The Argonne Five," the soldier singing act, has been booked over the Loew time.

Pauline Cook returned to her office last week after an illness of several months.

Louis Williams, formerly manager of the Star, New York, is back from France.

Wm. E. Conner is to manage the tour of John E. Kellar, the tragedian, this season.

Stella Bloom, secretary to Leslie Morosco, is back from a vacation, looking fine.

Clyde Malloy opened the season last week at Glens Falls, N. Y., ahead of "Flo Flo."

Norma Lodge and Herbert Denning, in "Cairo," have been booked over the Keith time.

Anne Murdock arrived in New York on the Baltic last week after a stay in England.

Ling and Long have been routed on the Loew time for fifteen weeks by Mark Levy.

John B. Reynolds, manager of the Alvin Theatre, Pittsburgh, was in New York last week.

"Happy" Allen has returned from overseas and joined the De Rue Bros. Minstrels.

Eva Le Gallienne is to play a part in "Lusmore," the new Irish play, by Rita O'Leary.

Eddie Rogers, of Baker and Rodgers, was married last week to a non-professional.

George Sofranski, of the Epstein-Sofranski booking offices, is away on his vacation.

Guy Rawson returned to his home last week after ten days at Stern's Sanitarium.

Artie Nelson, a vaudeville actor, is dangerously ill with pneumonia at Bellevue Hospital.

Mr. and Mrs. Louis Wolford were presented with a daughter by the stork on August 9.

Jack Haskell, the London producer, is coming to America in September for a short visit.

Mr. and Mrs. Francis Young announced the arrival of a baby girl in Oakland two weeks ago.

Wm. Brandel, right hand man to George Choos, is taking a two weeks' vacation in Saratoga.

Hebert Clifton was out of the bill at Keith's Washington last week, due to throat trouble.

John MacNotty, manager of the Empire Theatre at Red Bank, N. J., is in town booking shows.

ABOUT YOU! AND YOU!! AND YOU!!!

Isabelle Lowe, John Halliday, Effingham Pinto and Jose Ruben have been engaged for "The Dancer."

Mr. and Mrs. Douglas Fleming have just finished a vacation, and will resume their vaudeville tour soon.

Joseph P. Mack is in the Post Graduate Hospital for an operation, having recently returned from France.

George Choos was forced to abandon rehearsing "Oh Something," last week, due to lack of chorus girls.

Herman Jadlowker, the Russian tenor, has signed with the Chicago Opera Company for three seasons.

J. Warren Burrows and Leona Leslie have been spending a vacation at their home in Freeport, L. I.

Patrick Heavey, former treasurer of the Grand, Terre Haute, will be in advance of the Si Stebbins company.

Eugenia Vandever, a dancer, has been engaged for the production of Gluck's "Orpheus" in Oakland, Cal.

John A. Robins, formerly of the Fally Marcus office, is now in business for himself in the Putnam Building.

Sylvia Hill, who recently divorced Arthur Hill, was married on August 21 to Joseph Gorward Fischlin.

Charles Jetter, who has not been seen since he went to war, is now manager of the Beaux Arts, in Atlantic City.

M. G. Needham and Vivian Wood are playing on the Orpheum circuit with Billie Burke's "Tango Shoes" act.

Betty Hale, of the Ziegfeld "Follies," has signed with the K. K. K. Picture Corporation, headed by Armond Robi.

Mme. Burnell, of the "Current of Fun" company, is on the road to recovery after undergoing an operation in Chicago.

McIntyre and Heath are in Atlantic City collaborating on a series of new comedy scenes for "Hello Alexander."

Harry (Doc) Richards, formerly with the Coburn Minstrels, has joined the De Rue Bros. Minstrels as trap drummer.

Margaret McNulty, Elsie Douglas, and Arthur Allen are in the cast of "Fifty-Fifty," a forthcoming Scibilia production.

Sonia Serova, the dancer, is planning to establish a theatre in New York which will be devoted to dancing in all its forms.

Joe Shea, the Strand Building agent, returned last Saturday after spending three weeks at his farm in Poughkeepsie.

Artie Hall has been booked to play the Keith time in the South for about ten weeks. The rest of the Keith time will follow.

Phil Brown is to be in advance of "A Daughter of the Sun," eastern company, which opens at Fort Wayne, Ohio, on August 30.

Earl Cavanaugh and Ruth Tompkins, in a new act written by the former, have been routed over the Loew time by Tommy Curran.

James Castle is in Chicago waiting for the eastern company of "A Daughter of the Sun" to arrive there, prior to taking to the road.

Alf Hayman returned from England on the Baltic last week. While in London has settled the details for the production of a new show.

Mabel Ranous, of "My Soldier Girl" is recovering from an operation performed upon her at the American Theatrical Hospital, Chicago.

Lewis Brennan has fully recovered from a recent illness and has returned to his home from the American Theatrical Hospital, Chicago.

Clifford Brooke and Jack Mason will stage the musical numbers for "The Magic Flute" which Wilmer and Romberg are producing.

Jack Levy and His Symphony Girls, six people, have a new act which has been routed on the Loew time for fifteen weeks by Mark Levy.

Cecelia Ayrton, who came to New York on the Baltic last week, will appear here before long, under the direction of William Faversham.

Alberta Fritchie of The Fritchie Comedy company, is suffering from ptomaine poisoning at the American Theatrical Hospital, Chicago.

H. D. Zarrow's Big Revue, consisting of twenty people, is owned solely by Zarrow, and managed by A. Wm. Young. Zarrow has six other acts.

Fred Allen has been booked for forty-six consecutive weeks on the Loew and Pantages circuits. He opens on the Loew time September 15.

Sadie Belgarde and J. Bernard Hurl have added, "The Girl He Couldn't Buy," and "Fine Feathers" to the repertoire of the Belgarde Stock Company.

Loubovska, the dancer, has been appearing at Montreal for the past two weeks, and is considering a transcontinental tour of dance matinees.

Carroll Dixon, of the "Oh Pretty Lady" company, has recovered from an operation which she underwent at the American Theatrical Hospital, Chicago.

Bobby Clark and his trick cigar have been bought outright by G. M. Anderson, from the "Peek-A-Boo" show, to be featured in "Frivolties of 1919."

Ed Smith, formerly of the vaudeville team of Ed and Jack Smith, has retired from the profession, and is now with Abe Feinberg, in the Putnam Building.

Fay Marbe, Regina Richards, Marie McConnell, Lois Leigh, Gladys Montgomery and Gladys Lamphere have been added to the cast of "The Magic Flute."

Joseph Lebowich, Oliver Morosco's Boston attorney, and who looks after Morosco's theatre business in Boston, is planning to open an office in New York.

Julia Nash, after spending a vacation with Henry Chesterfield, her husband, at their home in Kalamazoo, has started her season's tour on the Orpheum Circuit.

Lynne Fontaine, who is to star in "Made of Money" next season, returned from her trip abroad unexpectedly last week. She is now taking a vacation out of town.

Lillian Ross, daughter of Aaron Ross, the author, is on her way to the Pacific coast with "Seventeen," in which she played the part of Jane since it opened.

Edmund Lowe, leading man in the screen version of "Eyes of Youth," will be seen during the coming season opposite Leonore Ulric in a new Belasco production.

Clare C. Copeland, formerly of the Four Copelands, and Billy Sylvan, of Sylvan

and O'Neal, have a new black face act. Their Chicago opening takes place September 4.

Jack Mason, the musical comedy stage director, sailed for London Tuesday, where he will remain from three to five months under contract with Albert De Courville.

Victor Eubank has three one-act plays in production, the first of which, "Camouflage," will be presented this week by Russell Mack with James Meehan and an all star cast.

Mrs. R. F. Fellows, with the Ruth Chatterton company, is at the General Hospital, Seattle, recovering from a dislocated shoulder which she received in falling from a horse.

John McCormack paid \$10,000 for a Guernsey cow last week. The cow gave birth to a heifer two hours afterward. An offer of \$3,000 was made for the heifer, but was declined.

Gus Edwards last week invited the chorus girls of his new musical production, "The Film Girl," and their chaperons, numbering seven, to his Mount Kisco farm for two weeks.

Hipolite Lazare, the Spanish tenor, of the Metropolitan Opera Company, will arrive in America from South America early in December, and after a concert tour will appear at the Metropolitan in March.

George A. Highland, representing J. C. Williamson, of Australia, is in New York on a business trip. He has acquired for his firm the rights to three English successes and is looking for some American hits.

Jane Houston and Wallace Widdicombe, who were married in London last year, the latter well known in England as an actor, and the former, once John Drew's leading woman, arrived in New York on the *Coronia* last week.

Ed Ford, formerly of Ford and Truly, after being away for three years, is back from England, and has been booked on the Pantages circuit by Joe Michaels. He will open October, and will play the entire Pantages time.

Hector Downe is going to Havana to secure property suitable for a large theatre and music hall. He will be there one month. After returning for a while to Atlantic City he will return to Havana, to remain from December to May.

Katherine Sargeant, who, a few seasons ago was well known in New York, and now makes her home in Minneapolis, left New York last week after a visit of a fortnight, spent in visiting the theatres that remained open, and meeting her friends.

Malcolm Morley played the role of Korah, Prince of Israel, in Maxwell Armfield's Biblical play, "Miriam, Sister of Moses," presented in the Greek Theatre of the University of California, under the direction of Sam Hume and Ted Shawn.

Byron Silvers, formerly with Maude Adams in "Peter Pan," "Chanticleer" and other productions, and now connected with the publicity bureau of the Actors' Equity Association, will make his final bow on Broadway Friday, when he sails for Central America on the Algonquin to accept a position with the American Sugar Refining Company.

CAROLINA SUNSHINE

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YOU DIDN'T WANT ME WHEN YOU HAD ME

(SO WHY DO YOU WANT ME NOW?)

One Mighty Punch from Start to Finish

Male, Female and Double Versions—Which for You?

KENTUCKY DREAM

The Waltz Song Classic.

The One All-Excelling Waltz Success

Exerybody's Favorite

BLUES (MY NAUGHTY SWEETIE GIVES TO ME)

The Big Shoulder-Shakin', Shimmyin' Blues That Gets 'Em All!
Patter Choruses, Double Versions, Which Do You Want?

LET'S HELP THE IRISH NOW

More Genuine Appeal Than Any Irish Song Ever Written

A Furore Everywhere

WHY DO THEY CALL THEM WILD WOMEN?

A Comedy Riot?
You Tell 'Em!
Male and Female Versions
Which do you want?

SIPPING CIDER THRU A STRAW

The Laughing,
Lisping Success
Patter Choruses
Double Versions
Which do you want?

WAIT AND SEE

A Waltz Ballad
with a "Rep"
It Goes Over!
Go Over with it!

TEARS OF LOVE

A High Class Ballad
That Has Never Fallen
Down on Anyone.
Have You a Spot for It?

HIMALYA

The Novel Oriental
Hit That's Different
From Anything You've
Met Before.

AND HERE'S A PAIR OF SOUTHERN BEAUTIES! THEY'RE GREAT!

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Colonial—DeWolf Girls—Stanley & Birns—Clifton Crawford—Burns & Frabito—Alf. Farrell & Co.
Alhambra—McMahon, Diamond Co.—Dickinson & Deaton—Moran & Mack—Gus Edwards & Co.—A. Rabins & Partner—Barr Twins—Kraus & La Salle.
Royal—Alice Hamilton—Lee Kohlman & Co.—Sissle & Blake—Columbia & Victor—Henry Lewis—Camillas Birds.

BROOKLYN, N. Y.
Bushwick—Sinclair & Gasper—Jack Inglish—Hackett & Delmar—Hermione Shone & Co.—Mme. Herman—Creole Fashion Plate—Two Jesters—Fred & Albert—Texas Comedy Four.
Orpheum—Myers & Noon—Pleiert & Scofield—Olsen & Johnson—Friscio & Co.—Julia Kelety.
Henderson—Flying Henrys.
New Brighton—Chas. Irwin.

BALTIMORE, MD.
Walter Brower—Countess Verona—O'Neill & Keller—"Mrs. W.'s Surprise"—Killam & O'Dare—U. S. Glee Club.

BOSTON, MASS.
Keith's—"Kiss Me"—Diana & Rubin—Ryan & Healey—Duval & Symonds—Rinaldo Brothers—The Kennedys—Geo. Jessell—Melnotte & Leedum.

BUFFALO, N. Y.
Shea's—Diamond & Brennan—Bordoni & Glitz Rice—Lida McMillan & Co.—Wallace Galvin—Paul LaVarr & Brother.

COLUMBUS, OHIO.
Keith's—Wright & Dietrich—Dare Brothers—Juggling Nelsons—Lew Hawkins.

CLEVELAND, OHIO.
Hippodrome—Shaw & Campbell—Yates & Reed—Margot Francios.

DETROIT, MICH.
Temple—Sid. Phillips—Sallie Fisher & Co.—The Briants—Brown Sisters—Leon Varvara—Potter & Hartwell—Jason & Haig—Conlin & Glass.

GRAND RAPIDS, MICH.
Romona Park—Rae E. Ball & Brother—J. & W. Hennings.

HAMILTON, CANADA.
Temple—Miller & Bradford—"Man Hunt"—Pietro—Winston Sea Lions—Payne & Warren Girls—Harry Howard & Co.—Frank & Ethel Carmen.

LOWELL, MASS.
Keith's—Emily Darrell—Florence Duo—Eva Taylor & Gratton—Foley & O'Neill—Five Princeton Girls—Canton Three—South & Tobin.

MONTREAL, CANADA.
Keith's—Sampsel & L. Hart—Dorothy Brenner—Marx Brothers—Mason & Gwynne—A. Bell & Roy.

PHILADELPHIA, PA.
Keith's—Billy Glason—Kingsley & Benedict Co.—Arnaut Brothers—"Rubeville"—Ben & Hazel Mann—Willie Hale & Brother—Borkin's Russians—Marie & Ann Clark—Belle Baker.

PITTSBURGH, PA.
Davis—Stan Stanley Three—"Old Time Darks."

PORTLAND, ME.
Keith's—Chas. Grapevine Co.—Sylvester & Vance—Herman & Shirley—Mildred Valmore—V. & E. Stanton—Jim Jazz King.

ROCHESTER, N. Y.
Temple—Ellnor & Williams—Jack LaVier—J. & S. Leonard Co.—Finlay & Hill—Mason & Keeler—An Artistic Treat—Ann Gray—Emerson & Baldwin.

SYRACUSE, N. Y.
Alice Els & Co.—Rae Samuels.

TORONTO, CANADA.
Shea's—DeLano & Pike—Joe Towle—Marmelin Sisters & Schooler—Transfield Sisters—Marino & Maley.

TOLEDO, OHIO.
Keith's—Eadie & Ramsden—Imhoff, Conn. Cor.—Prosper & Moret.

WASHINGTON, D. C.
Keith's—Craig Campbell—Myrtle & Jas. Duned Asahi Troupe.

WILMINGTON.
Garriek—Valerie Bergere & Co.—Four Buttercups—Jack Hanley—Ruth Budd—Larry Reilly & Girls.

YOUNGSTOWN, OHIO.
Hippodrome—Alan Rogers—Jordan Girls—Phina & Picks.

ORPHEUM CIRCUIT

CHICAGO, ILL.
Palace—Spanish Revue—Eva Shirley & Band—Green & Myra—Whitefield & Ireland—Edith Clifford—Fern & Davis—Collins & Hart—Enos Frizer.

Mapestie—Gertrude Hoffman—Harry Green & Co.—Bob Hall—Van Cellos—Bernard & Duffy—Briscose & Rand—Cummings & White—Bender & Meehan.

State Lake—Holland Dockrell Troupe—Olga Suslika Three—Dolly Kay—"Fixing the Furnace"—Jack Rose—Young & Wheeler.

CALGARY, CANADA.
Orpheum—Mme. Ellis—Belgium Trio—Regay & Lorraine Sisters—Ja Da Trio—Burt & Rosedale.

DULUTH, MINN.
Orpheum—"Not Yet, Marie"—Farrell Taylor & Co.—Martelle—Sidney & Townley—Kane, Morey & Moore—Donald Roberts—Jack Morissey & Co.

DENVER, COLO.
Orpheum—Trixie Frigauza—Janis & Chaplow—Harry Hines—Shelah Terry & Co.—Clifford & Wills—Nathane Brothers—"Birds of a Feather."

DES MOINES, IOWA.
Orpheum—Morgan Dancers—Jimmy Savo & Co.—Stephen & Hollister—Weber & Ridor—Robbie Cordone—Lydell & Macey—Edgottes Lilliputians.

KANSAS CITY, MO.
Orpheum—Frank Dobson & Strens—Lloyd & Wells—Harry Holman & Co.—Great Lester—Bela Johnson—Brodegan & Silvermoon—La Rue & Dupree.

LINCOLN, NEB.
Orpheum—An American Ace—Herschell, Handler & Co.—Dunham & Edwards—Dave Ferguson & Co.—Williams & Mitchell—Three Jahns.

VAUDEVILLE BILLS For Next Week

LOS ANGELES, CAL.
Orpheum—Haig & Waldron—Oscar Lorraine—Bailey & Cowan—Planoville—Mason & Forrest—Harry Watson Co.—Lison Connell.

MILWAUKEE, WIS.
Majestic—Grace La Rue—Ivan Bankoff & Co.—Toto—Jos. E. Bernard & Co.—Clandia Coleman—Geo. Price—Jerome Herbert—The Pickfords.

Palace—Grenadier Girls—Kittner & Reaney—The Langdons—"Girl in the Moon"—Harry Tenny Co.—Libonati.

MINNEAPOLIS, MINN.
Orpheum—Albertina Rasch & Co.—Ann & Mary Clark—Norwood & Hall—Kharum—Melnotte Duo—Bob & Tip—Sweeties.

MEMPHIS, TENN.
Orpheum—Geo. Mac Farlane—Rigoletto Brothers—Bradley & Ardine—Lewis & White—O'Donnell & Blair—Salla Brothers.

NEW ORLEANS, LA.
Orpheum—Lambert & Bell—Heart of Annie Wood—Ed. & Lottie Ford—Dainty Marie—Henry B. Toomer & Co.—Harry Jolach—Friscio.

OMAHA, NEB.
Orpheum—Blossom Seely & Co.—Cleocint—Este & Dutton—Clifford & Walker—Garcinetti Brothers—The Sterlings—Milton & De Long Sisters.

PORTLAND, ORE.
Orpheum—Bessie Clayton & Co.—Current of Fun—B. & J. Creighton—Castings Wards—Haydon & Ercelle—Harmon & McManus—Lambert.

SAN FRANCISCO, CAL.
Orpheum—Putting It Over—Steve Juliaz—Clinton Sisters—La Bernicia Co.—Marion Harris—Marguerita Silva.

SEATTLE, WASH.
Orpheum—Julius Tannen—Will Ward & Girls—Geo. Kelley & Co.—Frankie Heath—Royal Gascoignes.

ST. PAUL, MINN.
Orpheum—Lee & Cranston—William Ebs—Color Gems—Karl Emmy's Pets—Kanasawa Japs—The Sharrocks.

SALT LAKE, UTAH.
Orpheum—Reckless Eve—Nellie Nichols—Murphy & White—Edwin George—Mile. Marje—E. T. Alexandri.

S. LOUIS, MO.
Orpheum—Overseas Revue—Ernest Evans & Co.—Francis Renault—Donovan & Lee—Sam Hearn—Everest's Monkeys.

VANCOUVER, B. C.
Orpheum—Nash & O'Donnell—Ted Doner—Dunham & O'Malley—Rosa King & Co.—Ray Snow—The Seabacks.

VICTORIA, B. C.
Orpheum—Mme. Ellis—Belgium Trio—Regay & Lorraine Sisters—Ja Da Trio—Burt & Rosedale.

WINNIPEG, CANADA.
Orpheum—Stone & Kalz—Norton & Lee—Yip. Yip. Yaphankers—Maleta Bonconi—Sybil Vane—Mrs. Gene Hughes & Co.—Bell & Wood.

PROCTOR'S CIRCUIT
(Week of Aug. 25)
NEW YORK CITY.
Harlem Opera House—Two Bucks—J. C. Mack Co.—Sidney Forbes—Three Hoy Sisters—Mabel & J. Dove—Mary Maxfield Co.—Wheeler & Potter—J. & A. Garrison.

Fifty-eighth St.—James Thompson Co.—Breen Family—Sultan—Maude & M. Dunn—C. & E. Carr—Wood & Wyde—Burnes & Frabito—Dotson—"LePoulu"—Marshall Montgomery—Alexander Sparks—Six Military Maids.

126th St.—Bush Brothers—Greer & LaPel—Bluebird Trio—Marie & A. Clark—Henry Frey—Misses Parker.

Eighty-first St.—S. & N. Hughes.
Fifth Ave.—Stanley & Maggie Hughes—Dotson—Hope Vernon—Ed. Janis & Girls—Lee Kolmar & Co.—Ward & Marlon Dunn—J. C. Mack Co.—Dufer Brothers.

Grand Opera House—Marx Brothers—Bonno Reynolds—Innis & Ryan—Jack Hanley—Anderson & Burk—Beatrice Morgan Co.

MT. VERNON, N. Y.
Helen Gleason—Bowman Brothers—Lulu Grille Co.—Wheeler & Potter—Gus Edwards—Belle Baker—Otto & Sherman—Sylvia Loyal—Kennedy & Burk—Arthur Hill.

YONKERS, N. Y.
Bert Earl & Girls—Jarvis & Harrison—Diamond & G. Daughter—Sylvia Loyal—Burns & Frabito—Breen Family—Frank Conroy Co.—Saxton & Farrell—Up-side Down Millettes.

BROOKLYN, N. Y.
Prospect—Otto & Sheridan—Lee Kohlman Co.—Russell Lynn Co.—Arthur Hill—Clinton & Rooney—Bowman Brothers—"The Decorators."

ALLEGHENY, PA.
Halsey—Three Manning Sisters—Walter Fisher Co.—Harmon & Francis—Rodero—Gliding O'Meers—Brandon & Taylor—Blanche Trainer—Jarvis & Harris—Mulcahey, McCarthy Co.—O'Connor & Dixon—"County Officials."

ALBANY, N. Y.
E. Wayne Beeman—Rolland & Ray—Regged Edge—Althoff Sisters—Kittner & Reaney—Ideal—Hart & Diamond—Fox & Ward—Rice & Werner—The Financiers—Bert Fitzgibbons—Ideal.

Morgan & Angel—Pearl Ray Co.
ALBANY, N. Y.
Gordon & Gordon—Leonard & Willard—"Cranberries"—Bobbe & Nelson—Juvenile Follies—Page & Green—Brown Sisters—Holmes & Levere—Phil Davis—Every Sallor.

BINGHAMTON, N. Y.
Bolger Brothers—Frank Gould—Cairo—Kelo & Blair—Frankie Fay & Boys—Dixon, Bowers & Dixon.

ONEIDA, PA.
Claire & Atwood—Abe & Nickelson—"Honor Thy Children"—Fenton & Fields—Love Race—Nip & O'Brien—Roatina & Berritti—Zelaya—"Little Cottage."

CAMDEN, N. J.
The Youngers—Clark & LeVere—Zelaya—

"Little Cottage"—Claire & Atwood—Abe & Nickelson—"Honor Thy Children"—Fenton & Fields—"Love Race."

CINCINNATI, OHIO.
Martin & Twist—Robb & Robinson—Camille Person Co.—Three Chums—Lane & Harper—Three Bullawa Girls.

DAYTON, OHIO.
Sorrento Five—Macy & Arch—Pierce & Burk—Eddie Heron Co.—Kitamura Japs—Wilbur & Lyke—Manning & Hall—Early Light Co.—Skipper Kennedy & Reeves—Trennell Trio.

ELIZABETH, N. J.
Bert & E. Matthews—Willard & Hamilton—Lew Dockstader—Buzsall & Parker—"Your Name Again, Dear"—Fillus Girls—Melnotte & Leedum—Bert Earl Co.

EASTON, PA.
Elsie Wheeler—Brown Sisters—Holmes & Avere—Phil Davis—"Every Sailor"—Fred Eldridge—Evans & Wilson—"Cranberries"—Clark & Lavere—"On Manila Bay."

ELMIRA, N. Y.
Fred & Albert—Frankie Fay & Boys—Owen McGivney—Helen Colie Co.—Stewart & Neff—Cairo.

HOLYOKE, MASS.
Paul Brady—Four Haley Sisters—Regal & Mack—Meredith & Snooper—Carmen Minstrela.

HAZELTON, PA.
Page & Green—Delyte Girls—Ed. & B. Conrad—Olympic Four—Walman & Berry—Elsie Wheeler—Sillers & DeHoers—Green Miller.

HARRISBURG, PA.
Elaine & Titaine—Evans & Wilson—Bert & B. Ross—Frank Gaby—"Rubeville."

INDIANAPOLIS, IND.
Bud & Jessie Gray—Chas. Martin—Bernard & Myers—Douglas Family.

ITHACA, N. Y.
Kelo & Blair—Stewart & Neff—Hendricks, Belle Isle & Co.—Fred & Albert—Owen McGivney.

JOHNSTOWN-PITTSBURGH, PA.
"Going Some"—Smith & Farmer—McDonald & Cleveland—Lockhart & Laddie—Earl & Curtis.

JERSEY CITY, N. J.
J. A. Garrison—Saxton & Farrell—Melnotte & Leedum—O'Connor & Dixon—Paula—Mme. Ray & Co.—Bush Brothers—Green & LaPel—Leonard & Whitney—M. & A. Clark.

LANCASTER, PA.
Walman & Berry—Corin, Tilton—Reckert & Moore—Green, Miller & Green—Jerome & Newell—Edna Bennett—Mary Maxfield Co.—Olympic Four.

NEW LONDON, CONN.
The Nelloes—Dave Graver—Chadwick & Taylor—Lang & Shaw—"In Sculptor Garden"—Wallace & Farrell—Kelso & Leighton.

NEWARK, N. J.
Ed. Janis Co.—Rinaldo Brothers—Frank Farron—Bradley & Ardine—Duval & Symonds—Hope Vernon—Stanley & Birnes.

OTTAWA, CANADA.
Miller & Bradford—Four Danubes—Mary Howard Co.—Frank & E. Carmen—Wilson Brothers.

PITTSBURGH, PA.
Billy Brown—Wikola KalaKalau—Orbon & Dixie—Maggie LeClair Co.—Weston & Elne—Challion & Keke.

PASSAIC, N. J.
Breenan & Thorne—Arbours & Lynn—Freeman Benton Co.—Lee Stoddard—Oxford Troupe—H. B. Harlin—Harran & Francis—Willard & Hamilton—Ardo & Hunter—Gliding O'Meers.

PITTSFIELD, MASS.
Monroe Bros.—Eleanor Fisher—Bobcock & Dorlida—Kelso & Leighton—Hylan, Grand & Hylan—The Nelloes—Chadwick & Taylor—Chas. Dingle Co.—Lang & Shaw.

PITTSBURGH-JOHNSTOWN, PA.
Valentine & Bell—Cunningham & Doretta—Lazar & Dale—Walt. Fenner Co.—Jean & Jacques.

PAWTUCKET, R. I.
Doree's Celebrities—Octavo—Herman & Shirley—Mabel Phillips.

PATTERSON, N. J.
Geo. Beck, Baldaros—Four Harmony Kings—Yaltes—Earl Ricard—Mazuma Japs—Four Bangards—Rinaldo Bros.

PHILADELPHIA, PA.
Keystone—Dancing Dorians—Hudson & Jones—Ezra Matthews Co.—Glenn & Jenkins—"Love of Mike."

Wm. Penn.—Nip & O'Brien—Al White Revue—Alexandria—Jas. C. Morton—Turelli Circus—Hooper & Burkhardt—"The Cat"—U. C. Carla Three—Ana Sisters.

READING, PA.
Fred Eldridge—Wrinkle & Dean—Dobus & Welch—Scully & Houghton—College Quintette—Elaine & Titaine—Bert & Bet. Ross—Frank Gaby—"Rubeville."

SCHENECTADY, N. Y.
Pierlot & Schofield—Millard Bros.—"Memories"—Harvey, Heney & Grayce—Hackett & Delmar—Monroe Bros.—Lucky & Gordon—Hamlin & Mack—Brooks & George—Wyatt's Lads & Lassies.

SYRACUSE, N. Y.
Temple—Wilson & Larson—Belle Meyers—Lucky & Harris—Hamlin & Mack—Brooks & George—Wyatt's Lads & Lassies—Pierlot & Schofield—Pense & Dawson—"Memories"—Harvey, Heney & Grayce—McCarthy & Faye—Hackett & Delmar.

SYRACUSE, N. Y.
Crescent—Belle Pelgrave—Helen Collins—Revue Comedy Four—Dixon, Bowers & Dixon—Viola May Co.—Frank Gould—Bolger Bros.—Hendricks Belle Isle.

SCRANTON, PA.
Pollard—Kelly & Klein—McCarthy & Fay—U. S. S. Carola Trio—The Bangards—Gordon & Gordon—De Lyte Girls—Eddie & Birdie Conrad—Monarch Comedy Four—Kitara Japs.

TRENTON, N. J.
Jerome & Newell—Edna Bennett—Ellott & Nugent—Billy Glason—Ara Sisters—Van & Pierce—Corine Tilton—Kindegley Benedict—Eckert & Moore—Richir Trio.

TROY, N. Y.

Hart & Diamond—Fox & Ward—Rice & Werner—"The Cat"—Bert Fitzgibbons—The Financiers—E. Wayne Beeman—Rolland & Ray—"The Ragged Edge"—Althoff Sisters—Kittner & Reaney—Four Boises.

TORONTO, CANADA.

Annette & Morrell—Calaban Bros.—Seven Glasgow Maids—Henry & Moore—Mrs. Fay.

TOLEDO, OHIO.

Wilbur & Lyke—Hamming & Hall—Early Light Co.—Skipper, Kennedy & Reeves—Trennell Trio—Sorrento Five—Macy & Arch—Pierce & Burke—Kitamura Japs.

UNION HILL, N. J.

Piquo & Follows—Bobbe & Jean—Leonard & Whitney—Mulcahey & Kavanaugh—"The Owl"—Gordon & Delmar—Harmony Club—Billy Gleason—Secret Service.

WOONSOCKET, R. I.

Robinson & LaFavor.

YORK, PA.

The Nagyfy's—Hooper & Burkhardt—Edith & Ed. Adair—Monarch Four—"On Manila Bay"—Wrinkle & Dean—Dobbs & Welch—Sully & Houghton—Reynolds & Donegan.

LOEW'S CIRCUIT

NEW YORK CITY.
American (First Half)—Musical Chrystles—Sandifer & Brogsdale—Ledy & Ledy—Dwyer & May—Brown, Gardner & Barnett—Dave Thursty—Morgan & Gray—Swartz & Clifford. (Last Half)—Stanley—McLaughlin & Evans—Five Petrovas—Will & Mary Rogers—Carille & Romer—Plunkett & Sates—Sam Howard & Co.—Wm. Sisto.

Boulevard (First Half)—Four Cliffords—Ferdinand—Ethel Mae Hall & Co.—L. Wolfe Gilbert & Co.—Stafford & De Ross. (Last Half)—Ledy & Ledy—Mildred Rogers—Harold Selman & Co.—King & Harvey—Jarrow.

National (First Half)—McDermott & Charlotte—Helen Moretti—Lambert—Barnes & Freeman—Beattie & Blome. (Last Half)—Al Tyler—Kahn & Boone—Argonne Five—Roudini & Bernard.

Orpheum (First Half)—Cowboy William & Daisy—Kahn & Boone—Willie Smith—McCarthy & Sternad—Barron & Burt—LaFollette & Co. (Last Half)—Mayona & Co.—Dwyer & May—Henry Frey—Harry Brooks & Co.—L. Wolfe Gilbert & Co.—Five American Girls.

Avenue B (First Half)—Karsay's Myriaphone—Grace Leonard—Taylor & Francis—Martin & Courtney—Bert Hanlon. (Last Half)—Millard & Doyle—"The Owl"—June Mills & Co.—Beattie & Blome.

Delancey St. (First Half)—McLaughlin & Evans—Chas. Reilly—"Fashions De Vogue"—Anthony & Rose—Ed. Allen & Taxie. (Last Half)—Caplan & Wells—Ferdinand—Harrison & Burr—Ethel Mae Hall & Co.—Adrian—LaFollette & Co. Greeley Sq. (First Half)—Bell & Gray—Plunkett & Sates—Nelson & Cronin—Sam Howard Co.—Jarrow—Five American Girls. (Last Half)—Cavanaugh & Tomkins—Armstrong & Smith—Mel Klee—Minnie Burke & Jazz Band.

Lincoln Sq. (First Half)—Dancing McDonalds—Henry Frey—La Hoen & Dupreese—King & Harvey—Boudini & Bernard. (Last Half)—The Landels—Leighton & Stamm—McCarthy & Sternad—Barnes & Freeman—Brown, Gardner & Barnett.

Victoria (First Half)—Caplan & Wells—Manning, Freely & Knoll—Mr. & Mrs. Hill & Co.—Mel Klee—Minnie Burke & Band. (Last Half)—Cowboy Williams & Daisy—Dave Thursty—Lambert—Barron & Burt—Stafford & De Ross.

METROPOLITAN (First Half)—Musical Hodges—Harrison & Burr—Carille & Romer—Wm. Sisto—Five Petrovas. (Last Half)—Four Cliffords—Willie Smith—Morgan & Gray—Swartz & Clifford—Cairo.

DeKalb (First Half)—Stanley—Creighton & Stamm—Mildred Rogers—Harold Selman & Co.—Adrian. (Last Half)—Bell & Gray—Rose Garden—Clark & Francis—Nelson & Cronin—La Hoen & Dupreese.

Palace (First Half)—Bud Doyle—Carroll & Coffman—June Mills & Co.—"The Owl." (Last Half)—Gladys Kelton—Wells & Chest—Martin & Courtney—Bert Hanlon.

Warwick (First Half)—Gladys Kelton—Millard & Doyle—Harry Brooks & Co.—Mumford & Stanley. (Last Half)—Karsay's Myriaphone—Bud Doyle—Mr. & Mrs. Hill & Co.—Zuhn & Drels—Eight Black Dots.

BALTIMORE, MD.
Ed. & Edna Fanton—Jack Reddy—Arthur Sullivan—Armstrong & James—Bernievi Brothers.

BOSTON, MASS.
(First Half)—Steve Freda—Fred C. Hagen & Co.—Laurie Ordway & Co. (Last Half)—Sherman & Fuller—Fraser, Bunce & Harding—Foley & La Ture—Clark & Crawford—Scanlan, Denno & Scanlan.

FALL RIVER, MASS.
(First Half)—Sherman & Fuller—Fraser, Bunce & Harding—Foley & La Ture—Clark & Crawford—Scanlan, Denno & Scanlan. (Last Half)—Steve Freda—Fred C. Hagen & Co.—Laurie Ordway & Co.

HAMILTON, CANADA.
Dolly & Calame—L'Estrange Misses—Three Rozellas—Lane & Moran—Hanlon & Clifton.

MONTREAL, CANADA.
Gordon & Gordon—Murphy & Kline—Little Lord Roberts—Dudley Douglas—Pierre Sextette.

NEW ROCHELLE, N. Y.
(First Half)—Chyo & Chyo—Ford & Goodridge—Zuhn & Drels. (Last Half)—White Steppers—Mumford & Stanley—Full Japs.

PROVIDENCE, R. I.
(First Half)—Francis & Wilson—Thornton & Thornton—Betty Eldred & Co.—Ubert Carlton—Peerless Trio. (Last Half)—Mae & Mack—Francis & Hackett—Royal Four—Langdon & Smith—Three Darling Sisters.

PALISADES PARK, N. J.
Artois Brothers.

PATERSON, N. J.
Cooper & Lacey—Thos. Potter Dunn—Metropolitan Trio.

SPRINGFIELD, MASS.
(First Half)—Mae & Mack—Francis & Hackett—Royal Four—Langdon & Smith—Three Darling Sisters. (Last Half)—Francis & Wilson—Thornton & Thornton—Betty Eldred & Co.—Ubert Carlton—Peerless Trio.

TORONTO, CANADA.
Irma & Connor—Billy Brown—Van & Vernon—"The Gray Ghost"—Race & Edge—"Love & Klasses."

(Continued on page 23.)

BIG ACTS WANTED FOR BIG HIT SONGS!

SENSATIONAL WALTZ MELODY THAT BROADWAY IS RAVING ABOUT

LYRIC BY HAROLD C. FROST

MUSIC BY F. H. KLINKMANN

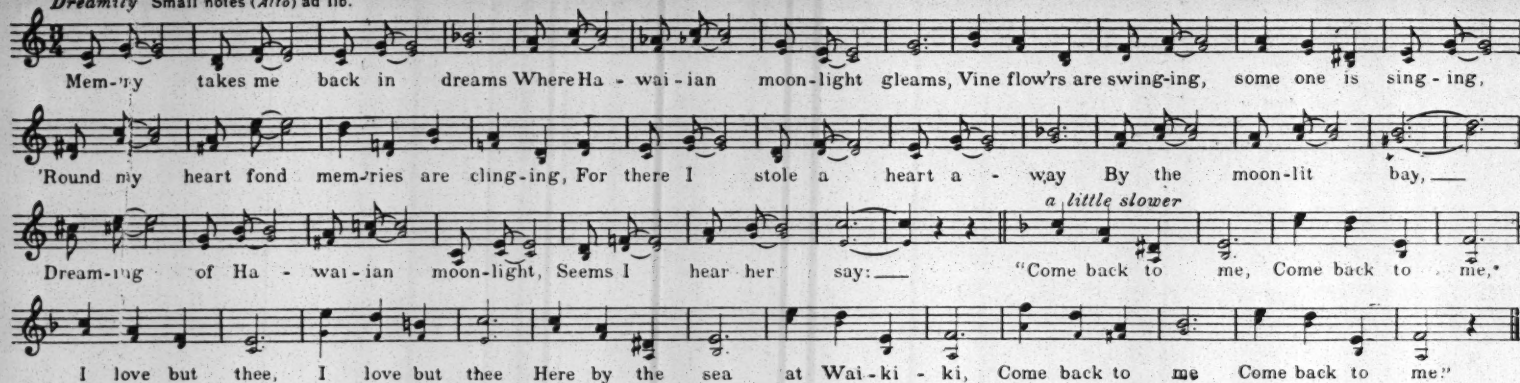
SWEET

EVERY ORCHESTRA ON BROADWAY
IS PLAYING THIS REMARKABLE HIT

HAWAIIAN MOONLIGHT

SINGLES, DOUBLES, QUARTETTES, WHO CAN USE A WONDERFUL HARMONY WALTZ SONG IN THEIR ACT, CALL AND SEE US. TRY THIS MELODY AND WIRE, WRITE OR CALL.

Dreamily Small notes (*Alto*) ad lib.



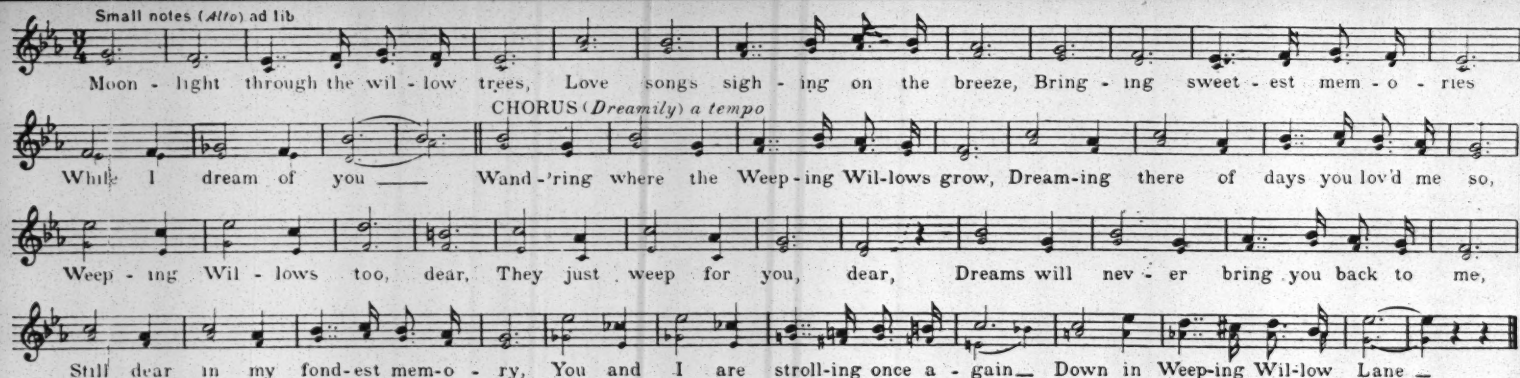
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A NEW WALTZ SONG THAT IS SWEEPING THE COUNTRY. ALL ARRANGEMENTS.

WEeping WILLOW LANE

HEAR THIS MELODY AND WE'VE GOT YOU! GREAT FOR SINGLES, DOUBLES OR QUARTETTES.

Small notes (*Alto*) ad lib.



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GREAT BALLAD, AS FEATURED IN THE BIG PARAMOUNT FILM,

THE WHITE HEATHER

WORDS BY CHAS. A. SNYDER. MUSIC BY AL. L. HAASE AND J. FRED COOTS.

McKINLEY MUSIC CO.

CHICAGO, Grand Opera House Bldg.

NEW YORK, 145 W. 45th Street



VAUDEVILLE BILLS

(Continued from page 21)

PANTAGES CIRCUIT

WINNIPEG, CANADA.

Golf Links Girls—Belle Oliver—Cycling Brunettes—Number, Please—Ross Wyse & Co.—Cook & Vernon.

REGINA AND SASKATOON, CANADA.

Wells & Patterson—W. E. Whittle—Kilkenny Four—Tarzan—Amoros & Jeannette—Three Bartos.

EDMONTON, CANADA.

Four Leons—Frank Ward—Quigley & Fitzgerald—Dance Fantasy—Dunbar & Turner—Temptation.

CALGARY, CANADA.

Bonesetti Troupe—Star & MacLaurel—Revue De Vogue—Long & Ward—Fritchle.

GREAT FALLS AND HELENA, MONT.

O. H. Teddy—Frank Bush—J. Swayne Gordon & Co.—Georgia Howard—Three Fishers.

BUTTE, MONT. (FOUR DAYS), ANACONDA AND MISSOULA (ONE DAY).

Oh, Billy—Hall & Shapiro—Joe Roberts—McLean & Co.—Stagpole & Spider—Mozarts.

SPOKANE, WASH.

Honeymoon Inn—Shaw & Bernard—Makarenka Duo—Murry Livingston—Austin & Delaney—Rials.

SEATTLE, WASH.

Cyeno Japs—Clyde Cook—Venetian Gypsies—Silber & North—Lady Alice's Pets—La Petite Elva.

VANCOUVER, B. C.

Golden Troupe—Marie Fitzgibbon—Le Grobs—Chisholm & Breen—Panama Trio—Lorsch & Russell.

VICTORIA, B. C.

Jarvis Revue—Ad Wohlman—Porter J. White & Co.—Anita Arliss—Canfield & Rose—Morak Sisters.

TACOMA, WASH.

Little Lambs—Better Brothers—Ray Conlin—Imperial Quintette—Ray & Emma Dean—Three Romanoff Sisters.

PORTLAND, ORE.

The Shattucks—Bobbie Henshaw—Gilrain Dancers—Rialto Quartette—Joe Jackson—Gaylord & Herron.

SAN FRANCISCO, CAL.

"Her Left Shoulder"—Florence Rayfield—Ziegler Twins & Co.—Angel & Fuller—Bell & Eva.

OAKLAND, CAL.

Submarine F-7—Juliet Dika—The Cromwells—Argo & Virginia Sisters—Novelty Minstrels—Green & Pugh.

LOS ANGELES, CAL.

Booth & Leander—Lawrence & Edwards—Revue de Luxe—Leroy & Dressner—Primrose Minstrels—Harris & Noland—Singer's Midgets.

SAN DIEGO, CAL.

Amores & Obey—Betty Brooks—Lots & Lots—Meyers & Wesser—Bert Melrose—Song & Dance Revue.

SALT LAKE CITY, UTAH.

Diaz & Monks—Nadell & Pollette—Cliff Clark—Lelle Shaw & Co.—Empire Quartette—Joe Fenton & Co.

OGDEN, UTAH.

Monroe & Grant—Sam & Ada Beverly—Four Rennees—Joe Darcy—Kelly Field Players.

DENVER, COLO.

Schepps Comedy Circus—Arthur Lloyd—Ismaroff Trio—Josephine Davis—Cook & Lorenz—Teeter Septette.

B. F. KEITH (WESTERN)

BILLINGS, MONT.

First Half—Russell & Bell—Steed's Syncopated Six—Browning & Davis—Last Half—Marion Munson—Hall & Tyson—Lew Ward—Jack & June Laughlin—Bill & Sina Crackles—Ellis Nowlan Troupe.

PORTLAND, OREGON.

Hippodrome (First Half)—Mabel Fonda Troupe—Deborse & Ellis—Murray & Papkova—Sid Lewis—Five Nightons. (Last Half)—Billy Wolgast—Becker & Adams—Hawthorne Minstrels—Bob White—Cornalla & Wilbur.

SACRAMENTO, CAL.

Hippodrome—Kayle & Coyne—Conrad & Janis—Three Beauties—Marker & Schenck—Three Fishers—"Girls of 61"—Alf Ripon—"Dreamland"—Lee & Bennett—Bender & Herr.

SPOKANE, WASHINGTON.

Hippodrome (First Half)—Russell & Bell—Steed's Syncopated Sextette—Browning & Davis. (Last Half)—Marion Munson—Hall & Tyson—Jack & June Laughlin—Lew Ward—Billy & Sina Crackles—Ellis Nowlan Troupe.

SEATTLE, WASHINGTON.

Palace Hip. (First Half)—Nixon & Sanns—Angel & Fuller—Harry Watkins—Shrapnel Dodgers—Singing Trio. (Last Half)—Rupperts—Fogarty & Foster—Ross & Bonlwe—Dan Ahearn—Stratford Four.

TACOMA, WASH.

Hippodrome (First Half)—Billy Wolgast—Becker & Adams—Hawthorne Minstrels—Bob White—Cornalla & Wilbur. (Last Half)—Nixon & Sanns—Angel & Fuller—Shrapnel Dodgers—Singing Trio—Harry Watkins.

NORTH YAKIMA, WASH.

(First Half)—Harmony Maids—Spanish Trio—Wright & Davis—Sylvia Mora & Co.—"Women." (Last Half)—Leslie & Monde—Fries & Wilson—Kimiwa Boys—"Where Is My Hat"—Girl from Starland.

VANCOUVER, B. C.

Columbia (First Half)—Puppets—Fogarty & Foster—Ross & Bonlwe—Dan Ahearn—Stratford Four. (Last Half)—Harmony Maids—Spanish Trio—Wright & Davis—Sylvia Mora & Co.—"Women."

WALLA WALLA, WASH.

Liberty (First Half)—Girl from Starland—Leslie & Monde—"Where Is My Hat"—Fries & Wilson—Kimiwa Boys. (Last Half)—Russell & Bell—Steed's Syncopated Sextette—Browning & Davis.

W. V. M. A.

CHICAGO, ILL.

Hippodrome—Fagle Dale & Co.—Lamey & Pearson—Cavanno Duo—Winchell & Green—"Oh Auntie"—Cameron & Kennedy—Trenelle Trio—La Pearl & Blondell—LeRoy & Harvey—Equillo Bros.

Kedzie (First Half)—Arthur DeVoy & Co.—Conway & Fields—Rubio Inas Troupe. (Last Half)—Wilkins & Wilkins—Nina Sullivan & Co.—Ben Benny.

American (First Half)—Henry & May—Arthur West & Co.—Delton, Mareena & Delton. (Last Half)—Belle & Arliss—Harry & Etta Conley—Hugo Lutgens.

Hippodrome (First Half)—Eight Vassar Girls. (Last Half)—Manning & Hall—Lasova & Gilmore.

BELLEVILLE.

(First Half)—Folsom & Brown—Clayton & Lennie—Minnie Stanley & Co. (Last Half)—The Kuehns—Burdell & Burdell.

CEDAR RAPIDS, IA.

Majestic—Wyoming Trio—Beck & Stone—Wilkins & Wilkins—Kitty Wood. (Last Half)—Lillian's Dogs—Follis & LeRoy—Lachman Sisters—Geo. Lovett & Band—Chas. & Mad. Dunbar—Rubio Inas Troupe.

CHAMPAIGN, ILL.

Orpheum (First Half)—Lawton—Brierre & King—H. Guy Woodward—Estelle & Bert Gordon—Three Melvin Bros. (Second Half)—Chief Little Elk & Co.—Chic & Tiny Harvey—Betty Fredericks & Co.—Frear, Baggett & Frear.

DULUTH, MINN.

New Grand (First Half)—Pantzer Duo—Flager & Malla—Bobbie Barker & Studio Girls—Rome & Wager. (Last Half)—Davis & Castle—Bob & Peggy—Keno & Wagner—Chas. Millard & Co.—Wright's Hawaiians.

DECATUR, IA.

Empress (First Half)—Fulton & Mack—Clifton & Dale—The Brazilian Heiress—Neal Abel—Princess Kalama & Co. (Last Half)—Lawton—Brierre & King—H. Guy Woodward & Co.—Estelle & Bert Gordon—Delton, Mareena & Delton.

EVANSVILLE, IND.

New Grand (First Half)—Samaroff & Sonia—Lee & Lawrence—The Golden Bird—Orth & Cody—Moran & Wiser. (Last Half)—Juggling Dearnio—Jeannette Childs—"The New Leader"—Neal Abel—Kluting's Entertainers.

FT. WAYNE, IND.

Palace (First Half)—Musical Gerald—Edmunds & Rogers—"Two Sweethearts"—Eugene Troupe. (Last Half)—Burke Bros & Kendall—Gibson & Betty—"Rising Generation"—Burkhart & Roberts—Three Ankers.

LAFAYETTE, IND.

Family (Last Half)—Dawn June & Co.—Adams Trio—Kammerer & Howland—"Who Is He?"—"Rolling Along."

LOGANSPORT, IND.

Colonial (Last Half)—McNutt & Evelyn—Anna Francis—Frisch, Hoard & Toolin.

MINNEAPOLIS.

New Grand—Fays & Thomas—Geo. Paul & Co.—Ditzel & Carroll.

New Palace (First Half)—Leonard & Wright—Howard & Lewis—The Louis Brocades—Alice Nelson & Co. (Last Half)—Dorothy Southern Trio—Redman & Wells—Leigh De Lacy & Co.—Keating & Walton.

MOLINE, ILL.

Palace (First Half)—Alanson—Follis & LeRoy—"Cabaret de Luxe"—Jimmy Lyons—Lillian's Dogs. (Last Half)—Bimbo & James—Pat & Peggy Houlton—Lucy Gillett—Frank Devoe—"Beginning of the World."

OWOSSO, MICH.

Strand (Last Half)—Arthur La Vine & Co.—Billy Kelgarde—Nelson & Barry Boys.

ST. LOUIS, MO.

Columbia (First Half)—McNutt & Evelyn—De Witt & Gunther. (Last Half)—Kremka Bros.—Clayton & Dennie—Melody Garden—Jenks & Allen.

Rialto (First Half)—Kremka Bros.—Orren & Drew—Miller & Lyle. (Second Half)—Hector—Eight Vassar Girls—De Witt & Gunther.

Grand—Danny Simmons—Infield & Noble—Billy Miller & Co.—Gilbert & Saul—Happy Jack Gardner & Co.—Degnon & Clifton.

Erber's (First Half)—Hector—McLain Gates & Co.—Manning & Hall—La Sova & Gilmore. (Last Half)—Oren & Drew—Minnie Stanley—Wanzer & Palmer—Time & Tyle.

Skydome (First Half)—Burdell & Burdell—Burns & Wilson—Time & Tyle. (Last Half)—Folsom & Brown.

SPRINGFIELD, ILL.

Majestic (First Half)—Chief Little Elk & Co.—Two Kuehns—Betty Fredericks & Co.—Chick & Tiny Harvey—Wanzer & Palmer—Frear, Baggett & Frear. (Second Half)—Kerr & Ensign—Nick Hufford—The Brazilian Heiress—Miller & Lyle—Three Melvin Bros.

ST. PAUL, MINN.

New Palace (First Half)—Kenny, Mason & Scholl—Redman & Wells—"Her Trousseau"—Kendall, Pearl & Slater—Odiva. (Last Half)—Leonard & Wright—Howard & Lewis—The Louis Brocades—Alice Nelson & Co.—Odiva.

SUPERIOR, WIS.

New Palace (First Half)—Davis & Castle—Bob & Peggy—Keno & Wagner—Chas. Millard & Co.—Wright's Hawaiians. (Last Half)—Pantzer Duo—Flager & Malla—Bobbie Barker & Studio Girls—Rome & Wager.

SIOUX CITY, IA.

Orpheum (First Half)—Mahoney & Auburn—Weir & King—Capps Family—U. S. Jazz Band—Newhof & Phelps—Helen Leach Wallin Trio. (Last Half)—Wyoming Trio—Arnold & Taylor—Fred Lewis—U. S. Jazz Band.

TERRE HAUTE, IND.

Hippodrome (First Half)—Juggling Dearnio—Jeannette Childs—"The New Leader"—Gene Greene—Kluting's Entertainers. (Last Half)—Samaroff & Sonia—Lee & Lawrence—"The Golden Bird"—Orth & Cody—Gene Greene—Moran & Wiser.

(Continued on page 25.)

CAROLINA SUNSHINE

Published by

HARRY VON TILZER

222 West 46th St.

New York City

BOB HALL

The Extemporaneous Chap

Booked Solid. B. F. Keith
and Orpheum Circuits

1919			1920		
July	7	Fifth Ave. and Mt. Vernon	Jan.	5	Vancouver
"	14	New Bedford and Cambridge	"	12	Seattle
"	21	Orpheum, Brooklyn	"	19	Portland
"	28	Royal, New York	"	26	San Francisco
Aug.	4	Atlantic City, N. J.	Feb.	2	Oakland
"	11	Bushwick, Brooklyn	"	9	Sac.-Stock-Fresno
"	18	Philadelphia, Pa.	"	16	Los Angeles
"	25	Milwaukee, Wis.	"	23	Salt Lake City
Sept.	1	Majestic, Chicago	Mar.	1	Denver
"	8	St. Louis, Mo.	"	8	Lincoln
"	15	Palace, Chicago	"	15	Omaha
"	22	Canton, Ohio	"	22	Kansas City
"	29	Cincinnati, Ohio	"	29	Des Moines
Oct.	6	Indianapolis, Ind.	Apr.	5	Memphis
"	13	Louisville	"	12	New Orleans
"	20	Grand Rapids	"	19	Not laying off; just resting
"	27	State Lake, Chicago	"	26	Fort Worth
Nov.	3	Cleveland, Ohio	May	3	Dallas
"	10	Akron, Ohio	"	10	Houston
"	17	Cedar Rapids	"	17	San Antonio
"	24	Sioux City	"	24	Galveston and Austin
Dec.	1	St. Paul	"	31	Little Rock
"	8	Minneapolis	June	7	Tulsa-Muskogee
"	15	Duluth	"	14	Majestic, Chicago
"	22	Winnipeg	"	21	Palace, Chicago
"	29	Calgary	"	28	State Lake, Chicago

DIRECTION—HARRY WEBER

NOT STRIKING FOR PAY

The Actors' Equity Association was formed six years ago, at a time when:

Actors rehearsed from 4 to 12 weeks to get, in some cases, one night's pay.

There was no limit to free rehearsals.

Extra performances were without pay.

George W. Wickersham, former Attorney-General of the United States, said of the Shubert contract: "The only thing guaranteed to the actor was the privilege of working a certain number of weeks for nothing."

Chorus girls have rehearsed twelve weeks without pay and were forced to pay as much as \$60.00 for shoes and stockings.

THE ACTORS' EQUITY ASSOCIATION has sought to correct these flagrant abuses.

It affiliated itself with the American Federation of Labor and for that reason the Producing Managers' Association now refuses to meet its representatives to bring about a settlement.

REPRESENTATIVES OF THE ACTORS' EQUITY ASSOCIATION STAND READY AND WILLING TO MEET REPRESENTATIVES OF THE PRODUCING MANAGERS' ASSOCIATION—

Any Time, Any Place, In a Spirit of Fairness

Twice Daily
at B. F. Keith's
Palace
Headlining on His
First Vaudeville
Appearance

Phenomenal Double Engagement
TED LEWIS
THE JAZZ KING

Every Evening
and Wed. & Sat.
Mats. in
"Greenwich
Village Follies"
Greenwich Village
Theatre

FORMERLY OVERHOLT & YOUNG SISTERS; JIM AND ANNA FRANCIS

JIM

TOM

FRANCIS & OVERHOLT

In "AT EASE"

A Comedy Act with Special Scenery. A Novelty in one.

Two Ex-Soldiers.

Adjutant Jack Lewis

MISS SUE OLMSTEAD

Nicknamed in the A. E. F. as "Irresistible Sue"

JAMES CLARENCE
JOHNSON and PARSON
"Jazz That's Jazz"

DIRECTION—PHIL BUSH

CHUCK **CALLAHAN BROS.** BOB
EAST—LAURENCE SCHWAB WEST—C. W. NELSON

HARRY OAKS & CO.
In the Comedy Classic, "Behind the Future"
BOOKED SOLID KEITH TIME DIRECTION—JACK LEWIS

VAUDEVILLE BILLS

(Continued from pages 21-23)

WINNIPEG, MAN., CAN.

Strand (First Half)—Victoria Goodwin—"When We Grow Up"—Three Kings of Harmony—Seymour's Happy Family. (Last Half)—Howard & Graf—Harris & Lyman—Douglas Graves & Co.—Keno, Keys & Melrose.

BUTTERFIELD CIRCUIT
BATTLE CREEK, MICH.

Bijou (First Half)—Two Carltons—Miss Anna Francis—Burke & English—The Pearson Trio. (Last Half)—The Ander Sisters—Villa & Fred Royce—Ted McLean & Co.—Three Chums—Rita Mario & Co.

BAY CITY, MICH.

Bijou (First Half)—Fred & Dorothy Norman—Hinkel & May—Ted McLean & Co.—Dale & Boyle. (Last Half)—Rialto & Lamont—Dave & Lillian—Geo. P. Randall—Mabel Harper & Asst.—"The Miniature Revue."

FLINT, MICH.

Bijou (First Half)—The McIntyres—Willing, Bentley & Willing—Arthur Jennings & Co.—Lew Wilson—Rita Mario & Co. (Last Half)—Jas. & Jessie Burns—Homer & Dubard—Arthur Edwards & Co.—"The Intruder"—"Gypsy Revue."

JACKSON, MICH.

Bijou (First Half)—James & Jessie Burns—Bond Wilson & Co.—Three Chums—Geo. Kalaluhis Hawaiians. (Last Half)—Fred & Dorothy Norman—Billie & Dot—"Help Wanted"—The Pearson Trio.

LANSING, MICH.

Bijou (First Half)—Wills Gilbert & Co.—Mabel Harper & Asst.—Arthur Edwards & Co.—"The Intruder"—"The Miniature Revue." (Last Half)—Two Carltons—Rose & Thorn—Bond Wilson & Co.—Geo. Kalaluhis Hawaiians.

SAGINAW, MICH.

Bijou (First Half)—Rialto & Lamont—Homer & DuBard—Geo. P. Randall & Co.—"Gypsy Revue." (Last Half)—The McIntyres—Arthur Jennings & Co.—Lew Wilson—Wills, Gilbert & Co.

INTERSTATE CIRCUIT

ATCHISON, KAN.

Orpheum (Sun. only)—Great Aronson Co.—Starr & Gilmore—Charlotte Trio—Bob Brown—Sebastian Merrill.

DALLAS, TEXAS.

Majestic—Earle & Earle—Fox & Mayo—Duffy & Caldwell—E. F. Hawley & Co.—Marie Hart & Company—Higley Brothers.

HOUSTON, TEXAS.

Majestic—McRae & Clegg—Sheldon & Daley—Werner Amoros Trio—Adams & Griffiths—Barnes & Crawford—Patricola & Meyers—Dong Fong Gue & Harry Haw.

KANSAS CITY, MO.

Globe (First Half)—Armstrong & Neville—Raines & Avery—May Kilduff & Allerton—Hill & Rose. (Last Half)—Collins & Dunbar—Knight & Gale—McIntyre & Robbins—Fox Benson Company.

CHICAGO NEWS

ACTOR IS HELD UP

Victor Irving, an actor, playing with Fiske O'Hara in "Down Limerick Way" was held up and robbed of all his possessions early this week by two masked bandits.

The holdup men secured \$12 from the thespian, who was not as unfortunate as the two women that accompanied him. The ladies are said to have been robbed of thousands of dollars worth of jewelry.

Irving, in explaining the matter to the police, said that the bandits' hands quivered when they pointed the guns at them and that they were very crude in their work. The police, who have been investigating the robbery have secured no trace of the holdup men.

WANTS TO HELP THE BLIND

Samuel Leonard Davis, known in vaudeville as a blind pianist and a partner of Earl Castle, appearing in vaudeville under the team name of Castle and Davis, secured much daily newspaper publicity this week when he announced to the public that he would like to take a young blind boy with musical talent and educate the youngster for a musical career. Chicago is being combed for a boy to meet the requirements of the vaudeville actor. Davis is well to do.

WILL HAVE FOUR COMPANIES

Harvey Williams has leased "The Dreamer" from George Gebow, of Boston, and will put four companies out on tour during the coming month. Charles Mitchell, who starred in "Master of Man," produced by Williams last season, will play the leading role. Others in the cast are: Dorothy Sinclair, Hazel Bradbury, Constance Marshall, Henry Smith, Walter White, Harriett Martel, Eva Malloy and Bernard Sharpe.

CARTOONIST ACT OPENS SOON

Willie De Beck, the daily newspaper cartoonist, who is soon to take a plunge into vaudeville will have his initial opening at the Palace Music Hall early next month.

CAROLINA SUNSHINE

Published by

HARRY VON TILZER

222 West 46th St.

New York City

ANNETTE SHAW

DANCING INGENUE

LEW KELLY SHOW

LETTIE BOLLES

INGENUE SOUBRETTE

DIXON'S BIG REVIEW

CHICAGO OPERA OPENING SET

The Chicago Opera Company will start its annual autumn tour on Oct. 13. It will present "Aida," "La Boheme" and "Madame Butterfly." The company will tour Milwaukee, Peoria, St. Paul, Oklahoma City, Fort Worth, Kansas City, Houston and Little Rock.

Rosa Raisa, Sophie Breslau, Alessandro Dolci, Georges Baklanov, Constantin Nicolay and Virgilio Lazzaro will be seen in "Aida." In "La Boheme," Alma Gluck, Myrna Sharlow, Alessandro Bonci and Giacomo Rimini will be heard. The Japanese tale will be sung by Tamaki Miura, Forrest La Mont and Clarence Whitehill.

ENTHUSIASTIC OVER GOLF

The theatrical fraternity in this vicinity has become very enthusiastic over golf and plans call for a theatrical golf club composed of western artists. Western managers have already formed a club of their own, and it is proposed by the artists to challenge the managers to a championship contest.

FINISH LOEW EASTERN TIME

Bennington and Scott have closed a tour of the Marcus Loew eastern time and will spend a two weeks vacation along the great lakes. Upon their return they will immediately go South for a tour of the Marcus Loew Southern circuit.

STRIKE CALLS OFF TRIP

In view of the actors' strike and other conditions, the usual trip to New York of Leon A. Berezniak was cancelled, and he is now the guest of Mr. and Mrs. William Flemen at their summer home at Muskegon, Mich., where he will remain until Labor Day.

FERN ROGERS PICKED

Fern Rogers, instead of Florence Weber, will succeed Dorothy Brenner in the cast of "Honeymoon Town" when it re-opens again at the La Salle Opera House, which has been closed on account of the Equity strike.

COLLABORATE ON PIECE

Byron Gay, one of the composers of "Honeymoon Town," has collaborated with Maude Fulton in a new play called "The Humming Bird." Miss Fulton is at present in San Francisco, Cal.

EMMA KRAUSE

PRESENTS

5 HONEY GIRLS

DIRECTION—JACK FLYNN

JIMMY CASSON

The AMERICAN ACE of SONG,
with FRED KLEM at the PIANO

SUZANNE & ERNEST

SICKELMORE

LE MESSURIER

In "Studio Fancies"

3 JENNETTS 3

VAUDEVILLE'S PRETTIEST OFFERING IN VAUDEVILLE

SMILETTA SISTERS

NOVELTY DE LUXE

IN VAUDEVILLE

MILDRED ROGERS

The Dainty Miss in 5 Feet of Dancing

DIRECTION—ABE FEINBERG

NELLIE MOORE

IN JAZZ LAND

Direction—GEO. SOFRANSKI

BERT COLLINS & DUNBAR BETTY

A Dainty Song and Dance Offering Always Working. Western Rep., Lew Goldberg

HUBERT KINNEY & CORINNE

Singing and Dancing—Direction Rosalie Stewart

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J. C. TOOT & PAL

Original Comedy Novelty with Some Dancing Dog

Toots and Pal in One

Direction—JAS. PURSELL

WILLIAM CONWAY

THE IRISH PIANIST—IN VAUDEVILLE

ADA GUNTHER

The Little Magnet in Vaudeville

GEORGE

ISABELL

THE FERRAROS

BOOKED SOLID—LOEW'S CIRCUIT

DIR., TOM JONES

Positively guaranteed to be the most beautiful Song published in years.

"I WANT SOMEBODY TO LOVE ME"

It is a masterpiece, taken from real life, we don't care what the next person tells you. We want you to hear it first! Ask your publisher for it, or write to

THE PETER MEDURE MUSIC HOUSE Hibbing, Minn.

This song fits any acts, it's fit for male or female; in fact, we must repeat, it is a Masterpiece.

ANNA HELD

(ESTATE OF)

By CHARLES F. HANLON, Executor.

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ELECTRICAL LIGHTING AND APPLIANCES
AND COSTUMES OF
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"VISIONS"

Including Producing Rights and Orchestrations

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At the same time bids will be received for all or any part of her personal jewelry.

NOTE: The jewelry has never been offered for sale before.

NO BROKER HAS ANY AUTHORITY

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Singing and Dancing Soubrettes; Character Woman must sing; Comedian for Light Dutch and Irish—(must sing and dance); 5 real singing and dancing Chorus Girls.

Long steady season. Show booked solid. Address P. O. Box 435, Springfield, O.

MOTHER'S CRADLE SONG

An over-night hit in a waltz song, with a wonderful lyric, and a melody that is sure a winner.

WANTING A LOVELAND

A Wonderful Song and a Great Fox Trot. Full of Real Melody and Pep.

Hawaiian Breezes—Somewhere in Hawaii

Two of the most wonderful Hawaiian songs ever composed. The most fascinating dance numbers ever heard. Big talking Mch. hits.

ORCHESTRATIONS, 25c

In sending for orchestrations or prof. copies please send programme. Orchestrations and prof. copies free on first two songs.

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JOE

FLOSSIE

MORRIS AND CAMPBELL

IN

"The Avi-ate-her"

BY

JOSEPH E. BROWNING

Wardrobe by MME. KAHN

What "The N. Y. Clipper" Said of Our Performance at

B. F. KEITH'S PALACE LAST WEEK

"Morris and Campbell appeared for the first time at the Palace, and if the applause and laughter that greeted them is any criterion, they should play the house for four weeks. This team knows the wants of vaudeville patrons. Joe Morris is a comedian who does not force his comedy and is natural in everything attempted. Miss Campbell is not alone an excellent 'feeder,' but her singing voice and appearance is all that could be desired."—J. D.

AL

MYRTLE

MARDO & LORENZ

The Wop and The Girl

In Vaudeville

EDDIE

ETHEL

STAFFORD & WATTS

THAT CLEVER PAIR

DIR.—MEYER B. NORTH

HOPE GOMPERS CAN BRING PEACE

(Continued from page 3)

to \$200,000, which the actor, musician and stagehand loses, while the strike is on.

For Boston, Philadelphia and Chicago, he estimates it is about one-half of that amount.

The only actual managerial losers, therefore, according to Brady's point of view, are the ones that own the theatres, and he figures that they can clear their rent by putting in moving pictures, which they would possibly send around on a circuit, including all the big cities of the United States affected by the strike. When it was pointed out that the union operators would in all probability refuse to work, he replied that it would be easy enough to find men to run the pictures.

"If the managers just sit still and wait," declared Brady, "by the first of November, or long before then, the actors will only be too willing to go back and go to work under the old conditions."

Claiming that the actors had a right to joint the Equity, but "did not have a right to break their contracts," Justice Peter A. Hendrick of the Supreme Court in chambers dictated to the official stenographer, in the presence of opposing counsel, his intention of issuing an injunction restricting Equity members from interfering in any manner with the rights of producing or putting on plays. The case will probably be argued at length this (Wednesday) afternoon, when application for a final order is made.

Will Fight Back

The legal machinery of the Equity will start in motion against the managers next week, according to the statements of several attorneys connected with the Equity. It has been intimated in several circles that mudslinging would soon be brought into the courts.

When W. B. Rubin was questioned upon the matter he admitted that the Equity was about to bring the managers into the courts, but Dudley Field Malone went Rubin one better by declaring to THE CLIPPER, "Inside of the week all of those who are now plaintiffs will be defendants."

"In civil actions?" he was asked.

"Both civilly and criminally," was his retort.

A mass-meeting of the Equity at the Lexington yesterday (Tuesday) afternoon crowded the orchestra and balcony of the theatre and the strikers found reassurances of the righteousness of their cause in the speeches of Francis Wilson, John Cope, Paul Turner, Hugh Frayne, William Weintraub, Marie Dressler, Gus Frohman, Harry Browne, Earle Booth, George Howell, John Emerson and Hassard Short.

The first week of the Equity in the role of actors-managers netted them \$35,000 at the Lexington. This figure includes sale of seats and contributions of Equity members to the "program fund."

The Academy of Music, in Brooklyn, has been leased for Equity shows, and the bills that appear at the Lexington will, hereafter, play Brooklyn one week later.

More than \$3,000 worth of tickets have been sold for the Equity ball which will be held at the Hotel Astor tomorrow (Thursday) night. Fifteen boxes have already been sold and among those who have purchased are Ralph Morgan, Walker Whiteside, Blanche Ring, John Grande, John Emerson, Mrs. Ernest Glendinning, Arthur Cushman, Mollie King, Luther Tucker and Felix Morris.

An employment bureau opened by the P. M. A. and under the direction of Wallace Munro, has registered the names of about 1,000 actors and actresses to date, of which it is claimed that more than 15 per cent are Equity members.

"There are many actors who were put out of work against their will," is the statement of Munro. "Therefore, we organized the employment bureau and, in our first week of activity, we have secured engagements for persons who were wanted in 'Just a Minute,' 'Roley Boley Eyes,' 'Flo Flo,' 'Listen, Lester,' and 'At 9.45.'"

Munro declares that the bureau has proved such a success that it will probably be continued "after theatrical peace has been signed." He says that, because it does away with the middleman, it is a benefit to the actor to procure engagements through this sort of a bureau. He is assisted in his work by J. W. Hope and Sean Horvath.

The Actors' Fidelity League, the new actors' association has also established an employment bureau which opened yesterday at the league's headquarters, 122 West Forty-third street.

The league announced late Monday night that its membership roster contained 1,186 names, and that 60 of these had paid \$100 each for life memberships. Among the life members are Julia Arthur, Jane Cowl, Gene Engle, Ann Pennington, Virginia Fox Brookes, Margaret Wood, William Cullier, Lenora Urie, Ruth Chester, Arthur Ashley, Vivian Cushman, Carlotta Monterey and William H. Gilmore.

Few Shows Left

The shows that are now running on Broadway are: Playhouse, "At 9.45"; Hippodrome, "Happy Days"; Fulton, "John Ferguson"; "The Greenwich Village Follies"; and the Equity bill at the Lexington.

On Monday night the following theatres and shows were dark: Cohan and Harris, "The Royal Vagabond"; "Knickerbocker," "Listen, Lester"; Century, "Chu Chin Chow"; Century Roof, "Midnight Whirl"; Shubert, "Oh, What a Girl"; Lyric, "The Five Million"; Broadhurst, "The Crimson Alibi"; Republic, "A Voice in the Dark"; Princess, "Nightie Night"; Gaiety, "Lightnin'"; Globe, "She's a Good Fellow"; Forty-fourth Street, "Gaieties of 1919"; Maxine Elliott, "39 East"; Amsterdam, "Ziegfeld Follies"; Cort, "A Regular Fellow"; Amsterdam Roof, "Midnight Frolic"; Forty-eighth Street, "Those Who Walk in Darkness"; Selwyn, "The

Challenge"; Astor, "East Is West"; Booth, "The Better 'Ole"; Winter Garden, "Monte Cristo, Jr."; Miller, "La La Lucille"; Casino, "A Lonely Romeo"; Liberty, "Scandals of 1919."

One of the mysteries of the strike is the Hippodrome "Happy Days" production, which opened on Saturday night and which, according to advices from the Actors' Equity Association, is to be allowed to run unimpeded.

Various reasons have been given as to why the house, which is under the management of Charles Dillingham, is to be free from strike troubles, while his Globe Theatre was closed, among which is one that a ruling had been made that it is a vaudeville attraction and therefore not in the fight.

Many families, with musical productions state that the Hippodrome piece is no more vaudeville than the Ziegfeld Follies, which was closed last week, and that the vaudeville exemption does not apply.

Several people who claim to be "in the know" say that there is an inside story which explains the situation. They state that the Hippodrome is owned by the Union Realty Company which, in addition to owning the entire building, also owns the production in its entirety, and that Dillingham is but a salaried employee. Therefore, he would be in an entirely different situation than the one he occupies at the Globe.

A number of actors who attended the second meeting of the recently organized Actors' Fidelity League, held at the Biltmore on Friday night, claim that Louis Mann, who acted as chairman, "gummed the cards" in his opening address. Mann, after reading George M. Cohan's letter stating that he would accept the presidency of the new society as soon as it was organized and he had resigned from the managers' organization, said: "I firmly believe that we should go to George and say that we have such firm and implicit confidence in him that we do not want him to resign from the managers' organization. We want him to remain right where he is with the managers, as we are with and for them, and unalterably opposed to the Actors' Equity."

It had been thought, in some circles, that vaudeville and burlesque would be hauled into the strike, but this was denied when Charles C. Shay, president of the I. A. T. S. E., made the following statement on Saturday.

"Unless we are balked or an attempt is made to interfere by the managers of the other branches of the profession, the strike by us will not extend beyond the confines of the legitimate stage. There is no intention on our part at the present time to spread the strike to the vaudeville, burlesque or moving picture theatres."

On the other hand, vaudeville is ready for any emergency. It is said, and it has been stated on good authority that the Palace Theatre has a substitute group of stagehands ready to go in, if necessary, and a piano player to replace the orchestra, if the necessity arises.

Operators Threatened

Motion picture operators, who are allied with the stage hands, made known their intention to strike at any theatre whose management tries to replace a striking company with a film. Accordingly, the Gaiety Theatre, where "Lightnin'" has been the attraction, had to give up its plan to reopen with "The House Without Children."

The Equity's plans for performances have been somewhat extended. An all-star program is being arranged for a Labor Day opening at the Thomashefsky Theatre, where Barney Bernard will supervise productions.

Francis Wilson says that he will return to the stage on Labor Day, probably at Daly's Theatre, presenting "The Little Father of the Wilderness."

An all-star benefit performance will take place tonight (Wednesday) at Saratoga, and the bill is supposed to include Frank Tinney, Pearl White, Eddie Cantor, Guy Sawyer, Charlotte Greenwood, W. C. Fields and Barney Bernard.

"A cooperative theatre on a profit-sharing basis for the actors throughout the country should be one result of this fight," said Colonel Booth, "in charge at the Equity entertainments. 'If the managers persist in holding out, it will be possible to tour the country with stock companies and to establish extended runs in New York and out-of-town theatres. Our success in the Lexington Avenue proves that actors can organize shows as successfully as managers.'"

Capacity audiences continue to attend the Lexington Theatre, where the Equity is presenting vaudeville de luxe.

The following stars have offered themselves as cabaret talent for the Actors' Equity Ball, which will be held at the Hotel Astor tomorrow (Thursday) night: Dorothy Dickson and Carl Hyson, the Dolly Sisters, Marjorie Bentley, Jane Lowe, Adelaide and Hughes, Carl Randall, Major Wally McCutcheon, Mae Murray, Jessica Brown, Lewis Sladden, Marie Dressler and her chorus boys and girls, Prince's Band, Ted Lewis and his Jazzers, and the Memphis Five Jazz Band. John Drew and Ethel Barrymore will lead the grand march.

The Lambs has sent out the following letter to its lay members asking them to contribute weekly to the strike fund:

"To Lay Members of the Lambs: We have started a subscription list (for lay members only) so that those lay members of the Lambs who believe in the cause of the striking actor members of the Lambs can indicate their belief in a material way.

This fund is started by lay members voluntarily and is on the basis of how much you wish to give per week for four weeks. Subscriptions of \$25 a week and up for four weeks, unless the strike is settled before that

(Continued on page 32)

LEW FREY

FROM OVER THERE

On the Loew Time—Thanks to Geo. Sofianski

DUNORD

In a Classic Dancing Oddity

DIRECTION—TOM JONES

CHONG SINGER AND INSTRUMENTALIST

The Only Chinese Yodeler in the World

SPECIAL SCENERY DIRECTION TOM JONES GORGEOUS COSTUMES

THOMAS P. JACKSON & CO.

"ONCE A THIEF"

By LAURENCE GRATTAN

IN VAUDEVILLE

GERTRUDE MORGAN

The Happy Little Miss

DIRECTION—MARINELLI

BERT

JOSEPHINE

WILCOX—LaCROIX & CO

Now Doing New Act—"COLD COFFEE"

By CHAS. HORWITZ

DIRECTION—LAWRENCE SCHWAB

JACK GARDNER

In Pictures for the Summer

LOOK US OVER

JOHN & NELLIE OLMS

The Watch Wizards

IN VAUDEVILLE

BELLE

EVELYN

MONSELLE & WHITESTONE

Singing and Piano

In Vaudeville

ROBERT

AILEEN

LE ROY & HARVEY

IN VAUDEVILLE

ALTHOFF SISTERS

TWO GIRLS AND THE PIANO

DIRECTION—HARRY WEBER

ADONIS & CO. (?)

A NEW ARTISTIC NOVELTY

DIRECTION—ARTHUR KLEIN



A REAL HIT. WHO? JOHN J. BLACK & SUE MILFORD

With **ROUND THE TOWN** Company

Not a line, song or situation changed after the opening performance. Everything remained exactly as given on the first performance.

Miss Milford, featured soubrette, stopped show with all her numbers.

"A grand performance."—George Peck.

"A fine show."—Louis Kreig, Manager of the Gayety, Brooklyn.

"Best show we ever had."—Strouse and Franklyn.

Book and Lyrics by **JOHN J. BLACK**

THIS WEEK, MAJESTIC, WILKES-BARRE—NEXT WEEK, MAJESTIC, SCRANTON



B. F. KAHN'S UNION SQUARE THEATRE

Wants the **BURLESQUE TALENT** FOR ALL
Best of **SEASON**

MONEY NO OBJECT FOR RIGHT PEOPLE

"The Best Is None Too Good"

We get the money and are willing to spend it. Permanent New York City engagement. Road salaries for good Chorus Girls. Six days a week—no Sunday shows.

PRIMA DONNA

LUCILLE ROGERS

BON TONS

ERNEST MACK

Eccentric Singing and Dancing
Comedian

VERA HENNICI

Singing and Dancing Soubrette
GROWN UP BABIES

See ROEHM & RICHARDS

FLORENCE DEVERE

SOUBRETTE

SWEET SWEETIE GIRLS

STARS OF BURLESQUE

THIS SPACE
RESERVED BY

LEW LEDERER
KAHN'S UNION SQUARE

PRIMA
DONNA

MONICA REDMOND

LIBERTY
GIRLS

JUNE LeVEAY AND GEORGE D. WIEST

With
SPORTING
WIDOWS

BARNEY
GERARD
PRESENTS

EVELYN CUNNINGHAM

FOLLIES OF THE DAY
Direction
ROEHM and RICHARDS

TEXAS
BEAUTY

RUTH ROLLING

KAHN'S
UNION
SQUARE

MISS JAZZ
HERSELF

BETTY PALMER

7 and 8 Encores with
"GIRLS! GIRLS! GIRLS!"

SOUBRETTE

BABE DePALMER

ROSE SYDELL
COMPANY

BILLY SCHULER

DOING STRAIGHT

WITH JACOBS AND JERMON'S BURLESQUE REVIEW

SHIRLEY MALLETT

A Southern Soubrette New in the East. Signed with Strouse and Franklyn for Next Season.

CLAIRE DEVINE

LEADING WOMAN

WITH DIXON'S BIG REVIEW

JOHN O. GRANT

PERSONAL DIRECTION—CHAMBERLAIN BROWN

GEO. BARTLETT

WITH PACEMAKERS

MANAGEMENT—HERK, KELLY & DAMSEL

AL RAYCOB

DOING STRAIGHT

STROUSE and FRANKLYN'S ROUND THE TOWN

RUSH'S "CRACKERJACKS" NEEDS ONLY WORK TO MAKE IT GOOD SHOW

It is too bad that Ed Rush's "Cracker Jacks" could not have had a couple of weeks work out of town before they opened in the big city. Had they done this, no doubt the show would have been in much better shape than it was when we caught it last Thursday night at the Star, Brooklyn.

The book is called "Knockers of 1919" and the programme states that the book, lyrics and music are by Ed. Golden and Frank (Rags) Murphy. There are three sets of scenery in the first act and six in the second.

The comedy is in the hands of Murphy, Charlie Collins and Pete Kelly. Murphy is doing the well known "bum" character that he has been doing ever since he broke into burlesque a few years ago, always wearing misfit clothes, of which he makes a number of changes. He is working just as hard as ever this season but still retains his smile.

Collins is doing a "rube" and works well. His makeup is good and he puts lots of energy into all he does. His wardrobe is neat and clean looking.

Kelly is doing an eccentric part, but has little except in the slumming scene, where he has an opportunity to show himself as a "bum."

Golden is doing "straight" and handled the part very well. His wardrobe is neat looking and he makes a good appearance. He worked nicely with the comedians, Saul Brilliant is doing bits and, while not having a great deal to do he tried hard and did his best to please. Ike Wall is in one scene and got a laugh with the few lines he had.

Ruby Thorne is the soubrette and a new comer to these parts. She is one of those lively little girls with a most delightful personality. She can dance and knows how to get a number over. She seems perfectly at home in all she does. Her dresses are very pretty. She will be a success.

Fay Shirley is the prima donna. She did well with her numbers and worked nicely in the scenes with the comedians. Her wardrobe, this season, excels any we have ever seen her offer before. It is very handsome and she makes several changes.

Anna Goldie is the character woman and she did well in all she attempted. Her numbers took plenty of encores. Her costumes are pretty. Liddy Berg is doing a few bits that go over. She is also seen to advantage in the slumming scene.

Little need be said of the first part, as it wants considerable work to put it in shape. There are several bits that will work out, however. Anna Goldie offers a good singing specialty in one that was a

BURLESQUE NEWS

(Continued from page 13)

decided hit. Her act was composed of four character songs. Hebrew, Wop, Coon and Irish and she knows how to put them over. They were well received.

There is a boxing bit in one that could be moved down in the next scene, which is in full stage, as the scene in one runs too long. All it would require here would be Miss Goldie's specialty. The other bits can be placed elsewhere.

One of the bright spots in the show is the comedy band bit. It has enough comedy to make them laugh and when everybody plays the instruments at the finish like regulars it sounds real well. The bit went over big. Collis was the leader and in the band were Murphy, Kelly, Brilliant, Golden and the Misses Goldie and Berg.

The "drunk" bit which was in one of the Columbia shows last season was well worked up by Murphy, Golden and Miss Shirley. Murphy did a good "drunk" and carried it nicely.

The Slumming scene was well staged and carried out as near as possible to the way it was done with Bert Baker in the "Bon Tons" about seven years ago. Kelly was the bum who was thrown out and the carpenter was the bartender. Golden escorts the slumming party to the dive. Murphy offers a dandy acrobatic dance, while Golden and Miss Berg do an Apache dance. Anna Goldie then does a tough bit, as does Miss Thorne. The scene was well liked and ran smoothly. They make a quick change to a palace set with all the chorus girls changing from rough street dresses to evening gowns during a short dark scene.

Rush has costumed his girls nicely and the numbers have been prettily arranged.

Murphy and Collins will get the comedy working in a short time, when the scenes and bits are properly set, as these two can whip it over when they have something to do it with.

SID.

"GIRLS FROM GAIETIES" COMPLETE

The roster for Zieslar and Glassors "Girls from the Gaities" includes John Hawley, Jack Hunt, Roseland and Marks, Belle Taylor, Lucille, Arnold and Frank Bello. The executive staff consists of Dick Zieslar, manager; Milton Glassors, agent; Frank Boigarty, leader; Frank Boor, carpenter, and Ed Smith, "props."

ARLINGTON HAS A DAUGHTER

BALTIMORE, Md., Aug. 20.—There arrived at the Mercy Hospital yesterday an eight-pound baby girl for Mrs. Billy Arlington, known on the stage as Eleanor Cochran. Arlington is with his show at Detroit this week.

"PEEK-A-BOO" CLOSES ON B'WAY

Jean Bedini's "Peek-a-Boo" closed its two weeks' engagement at the Central last Saturday night and left for St. Louis, where it will open on its regular burlesque time next Sunday.

CASTLE GOES WITH GATTS

James W. Castle, the stage director, is with the George Gatts show, "Daughter of the Sun," in the capacity of manager.

THEY WON'T SHIMMEY

There ain't a-going to be no more shimmeing, if the convention of the American National Association of Masters of Dancing, now in session at the Hotel Astor, has its way. According to Fenton Bott, its president, the dancing masters will do all in their power to "clean out the present-day suggestive dances." They will endeavor to combine with municipalities to get a nation-wide reform movement started to restrain people from shimmeing and dancing with their heads together.

CRAIG BACK IN BOSTON

BOSTON, Mass., Aug. 22.—John Craig has renewed his lease on the Arlington Theatre, here, and will reopen it on Labor Day with a stock company composed of local favorites including Mary Young, Charles Dalton, Rose Coghlin, William H. Powell, Mark Kent and Frederick Perry. His first play will be a new one called "The World's Enemy." Aside from managing the theatre and company, Craig will also appear in the plays.

CAROLINA SUNSHINE

Published by

HARRY VON TILZER

222 West 46th St.

New York City

WM. F. (Billy) HARMS THEATRICAL ENTERPRISES

HOBOKEN, N. J. (Member of T. B. C.)

CALL CALL

ALL PEOPLE ENGAGED FOR

"GIRLS FROM THE GAIETIES" COMPANY

playing the National Burlesque Circuit kindly report at the Knights of Columbus Hall, 54th Street, Near 8th Avenue, Wednesday, August 27th, 11 A. M.

WANTED—A few more Good Chorus Girls. Salary \$25.00 Per Week. Everything furnished. No half salaries. Fare to and from the opening point.

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RUBY THORNE and ANNA GOLDIE

SOUBRETTE CRACKER JACKS CHARACTERS

JACK MUNDY

DIRECTION—ARTHUR PEARSON

ROSE EMMETT

RAGTIME INGENUE

ROUND THE TOWN

GEO. E. SNYDER

STRAIGHT

WITH MAIDS OF AMERICA

JANE MAY

SOUBRETTE

MAIDS OF AMERICA

JULIA MORGAN

The Sophie Tucker of Burlesque. F. W. Gerhardt's Mischief Makers, 1919-20. Tanks to Joe Wilton

EMILY CLARK

With Joe Oppenheimer's Broadway Belles

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DOING IRISH

MANAGEMENT—IKE WEBER

With Chas. Robinson's Parisian Flirts

PAULINE HARER ANDY

Ingenue

CAMPBELL and DREW'S LIBERTY GIRLS

JERRY LAWRENCE

"Sky Scraper Lizzie"

LIBERTY GIRLS

JACK LaMONT

HEBREW COMEDIAN

ROUND THE TOWN 1919-20

GEO. CARROLL

DOING TRAMP WITH THE JAZZ BABBIES

BABE HEALY

Some Soubrette, with Some Show—Second Season with Barney Gerard

MARGUERITE WELCH

PRIMA DONNA WITH THE VOICE

See Will Roehm, Roehm and Richards, Strand Theatre Bldg, New York

PHIL COLLINS

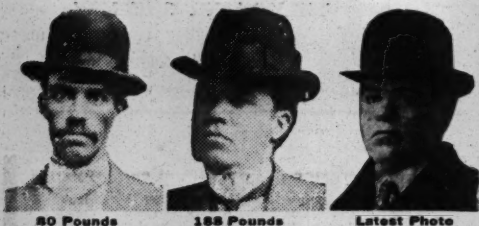
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IRRESISTIBLE BUNCH OF NERVES

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EDMOND HAYES' OWN SHOW

MERRILEES AND DORIA

GEMS OF SONG AND OPERA

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In order to avoid mistakes and to insure the prompt delivery of the letters advertised in this list, a POSTAL CARD must be sent requesting us to forward your letter. It must be signed with your full name and the address to which the letter is to be sent, and the line of business followed by the sender should be mentioned.

Please mention the date (or number) of the CLIPPER in which the letters sent for were advertised.

GENTLEMEN

Arnold, Bert C.	Cuthbert, Robert	Kohler, W. F.	McBride, Harry	Oliver, Frankie	Wordley, Ralph
Busch, Billy	Downs, Will	Koennenick,	Marsh, F. L.	Prosper, Max	Wellington,
Clark & Lavere	Hollinger, Louis	Louis	Marcus, A. E.	Primrose, Albert	Arthur
Carr, Henry	Kelso, J. R.	Maxwell, Joe	Mason, Dick S.	Swift, Fred	Yockney, John C.

LADIES

Allen, Marie	Carrington,	Holt, Vivian	Luker, Eleanore	Maude, Helen	Seamon, Maxine
Adams, Mae	Marion	Hills, Anna	Miller, Dorothy	Rose, June	Sage, Verna
Beechey, Eva	Delaney, Margie	Holcomb, Frances	(Pkg)	Rostelle, Marie	Terry, Jeanette
Barker, Babe	Ford, Marie	Hodson, Cleo	Mitchell, Peggy	Ramsay, Tiny	Weston, Ethel
Brooks, Pearl	Gibson, Mae	Love, Rose	Martell, Goldie		

STOCK AND REPERTOIRE

(Continued from page 12)

AISTON ABANDONS KANSAS CITY

Arthur C. Aiston, after a careful study of conditions in Kansas City, Mo., has decided that he will not run his stock company there this season. He visited Kansas City last May. Conditions then seemed satisfactory.

This month, James W. Castle, who was to run the company for him, went out there to investigate, and get things in shape. His report showed that conditions had changed so that it would hardly be feasible to put the company through. After consideration, Aiston decided to abandon the enterprise for the time being, anyway.

SERGEANT HALL RETURNS

Sergeant Howard R. Hall, who was wounded in the St. Mihiel drive, and who, after his recovery, put on several shows for the A. E. F. circuit, has been discharged from service and will be leading man of the Fourteenth Street Stock Company when it reopens Labor Day.

CLOSED IN TRENTON

TRENTON, N. J., Aug. 25.—The Trent Theatre Stock Company, under the management of Joseph W. Payton, closed their short though successful season of stock at the Trent Theatre here Saturday night. The company had only run about four weeks.

HAWKINS-WEBB TO EXPAND

The Hawkins Webb Company is to extend its activities to include the Empress Theatre at Butte, Montana, and The Majestic in Flint, Mich. This will bring the number of Hawkins-Webb companies up to five.

GARRICK PLAYERS' RUN EXTENDED

WASHINGTON, D. C., Aug. 23.—The Garrick Players, which have been appearing here during the summer at the Garrick and who were to have closed this month, will continue through till the end of September, as the Shuberts have extended their lease for an extra month. L. M. Bell is manager of the company, of which Earle Fox is leading man.

SIGN WITH LYCEUM PLAYERS

The following players have been engaged for the Lyceum Stock Company at the Lyceum Theatre, New Britain, Conn., which opens on Labor Day. Margaret Leland and George Wellington to play leads, and Jane Stuart and Charles Mylatt, to play characters.

LAURA KEITHLEY TRAVELLING

Laura Keithley, assistant and right hand to George Winnett, who just returned from a ten weeks' trip to Canada, stayed in town just long enough to speak to everyone, and left Saturday night for Detroit, Mich.

JOIN ORPHEUM PLAYERS

Genevieve Cliffe and Alfred Crass are to play leads, Doris Underwood and Ainsworth Arnold, second business, and Dan Davis juveniles with the Orpheum Theatre Stock Company at Newark, which opens on Labor Day.

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DEATHS IN THE PROFESSION

EMMANUEL ("MANNY") WARNER, well known English agent, died last week from illness, contracted while he was a prisoner in Germany. Interlaken, Switzerland, was where he died as a result of his internment. He was released from Germany because of illness and had intended to return to England, when he collapsed.

GEORGE HANSON RARSHIDE, a veteran actor and opera producer, died last week at the Lenox Hill Hospital, New York, aged sixty-five. He was well known in operatic circles and made his debut with Alice Oates, later becoming associated with Jerome Sikes in the management of an opera company. He was a member of the Actors Fund and the Texas Lodge, B. P. O. E. His body is to be interred in New Orleans under the auspices of the Elks.

RUDOLPH E. SCHIRMER, president of the G. Schirmer Inc., music publishing firm, died last Wednesday at Santa Barbara, Cal. Mr. Schirmer was born in New York in 1859. He graduated from Princeton in 1880 and from the Columbia Law School in 1884. He entered the music publishing business, in 1886, going into the firm founded by his father. He be-

came president of the firm upon its re-organization in 1893 and held office until his death.

He founded the Musical Quarterly in 1915 and was a trustee of the Institute of Musical Art, and a director of the Oratorio Society and the New York Symphony Society in addition to many other clubs and societies.

M. GUY WOODWARD, aged sixty-one, dropped dead of heart disease at the corner of Lincoln and Warren Streets, Detroit, Mich., last week. He was a veteran actor and was headlining the bill at the Regent Theatre, that city when he died.

FRANK (CHUCK) MELVIN, of the team of Melvin and Gates, and last season, with Rowland and Cliffords "Little Mother to Be" company on tour through the East, died last week at the Tuberculosis Sanatorium, Toledo, Ohio. He was thirty-seven years of age and is survived by his mother, residing at Toledo.

LOUIS TONER, for the last five years advertising solicitor for the Grand Opera House program in Terre Haute, Ind., dropped dead on Aug. 16. He was fifty-three years old and known to many burlesque folk.

ROUTE LIST

DRAMATIC AND MUSICAL

Routes Must Reach This Office Not Later Than Saturday

"At 9:45"—Playhouse, New York, indef.
 "Angel Face"—Colonial, Chicago. (Closed by strike.)
 "Better Ole"—Mr. and Mrs. Coburn—Booth, New York City. (Closed by strike.)
 "Buddies"—Park Sq., Boston, Mass., indef.
 "Breakfast in Bed"—Plymouth, Boston, indef.
 "Cappy Ricks"—Cort, Chicago, Ill. (Closed by strike.)
 "Chu Chin Chow"—Century, New York. (Closed by strike.)
 "The Challenge"—Selwyn, New York City. (Closed by strike.)
 "Crimson Alibi"—Broadhurst, New York, indef. (Closed by strike.)
 "Carmelo's Ted, Musical Comedy Co.—Rex, Omaha, Neb., indef.
 "Civilian Clothes"—A. of M., Baltimore, Md., Aug. 25-30.
 "East Is West"—Astor, New York City. (Closed by strike.)
 "Every Woman"—Shubert-Garrick, Washington, D. C., 25-30.
 "Five Million, The"—Lyric, New York City, indef. (Closed by actors' strike.)
 "Greenwich Village Follies"—Greenwich Village, N. Y., indef.
 "Gaieties of 1919"—44th St., New York City. (Closed by actors' strike.)
 "Gallo English Opera Co.—Shubert, N. Y., indef.
 "Fifty Fifty, Ltd.—Shubert-Belasco, Wash., D. C., Sept. 1-5.
 "Hitchy Koo of 1919"—Colonial, Boston, indef.
 "Here Comes the Bride"—Shubert-Garrick, Wash., D. C., Sept. 1-5.
 "Happy Days"—N. Y. Hippodrome, N. Y., indef.
 "Honeymoon Town"—La Salle, Chicago. (Closed by strike.)
 "John Ferguson"—Fulton, New York City, indef.
 "Lightnin'" —Gayety, New York City, indef. (Closed by actors' strike.)
 "Lonely Romeo"—Casino, N. Y. (Closed by strike.)
 "Look Who's Here"—National, Wash., D. C., 25-30; A. of M., Baltimore, Sept. 1-8.
 "La La Lucille"—Garrick-Phila., Sept. 1, indef.
 "Listen, Lester"—Apollo, Atlantic City, 24-30; Fords, Baltimore, Md., Sept. 1-8.
 "Midnight Whirl"—Century, New York. (Closed by strike.)
 "Monte Cristo, Jr."—Winter Garden, New York City. (Closed by strike.)
 "Nighty Night"—Princess, New York City, Aug. 7, indef. (Closed by actors' strike.)
 "On the Hiring Line"—Blackstone, Chicago. (Closed by strike.)
 "Oh, What a Girl"—Shubert, New York City. (Closed by strike.)
 "Oh, My Dear"—Wilbur, Boston, indef.
 "Passing Show of 1918"—Palace, Chicago. (Closed by strike.)
 "Royal Vagabond, The"—Cohan & Harris, New York City. (Closed by strike.)
 "She's a Good Fellow"—Globe, New York City, indef. (Closed by actors' strike.)
 "Scandals of 1919"—Liberty, New York City. (Closed by strike.)
 "See-Saw"—Tremont, Boston, Mass., indef.
 "Somebody's Sweetheart"—Shubert, Boston, indef.
 "Three Wise Fools"—Power's, Chicago. (Closed by strike.)
 "Those Who Walk in Darkness"—45th St., New York City. (Closed by strike.)
 "Take It From Me"—Studebaker, Chicago. (Closed by strike.)
 "Thirty-nine East"—Maxine Elliott, New York City. (Closed by strike.)
 "Thurston-Globe, N. Y. (Strike stopped opening.)
 "Toby's Bow"—Adelphi, Philadelphia, Pa., Sept. 1, indef.
 "Up From Nowhere"—Shubert-Belasco, Wash., 25-30.
 "Up in Mabel's Room"—Woods, Chicago, Ill. (Closed by strike.)
 "Uncle Tom's Cabin Co.—Canton, Ohio, 27-28; Youngstown, 29-30.
 "Voice in the Dark, A"—Republic, New York. (Closed by strike.)
 "Ziegfeld Follies"—New Amsterdam. (Closed by strike.)

COLUMBIA WHEEL

Al Reeves' Show—Gayety, Kansas City, 25-30; open Sept. 1-6; Gayety, St. Louis, 8-13.
 Abe Reynolds' Revue—Park, Youngstown, O., 25-27; Grand, Akron, O., 28-30; Star, Cleveland, Sept. 1-6.
 Best Show in Town—Empire, Albany, 25-30; Gayety, Boston, Sept. 1-6.
 Ben Welch's Show—Star and Garter, Chicago, 25-30; Gayety, Detroit, Sept. 1-6.
 Behman Show—Orpheum, Paterson, 25-30; Majestic, Jersey City, Sept. 1-6.

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Beauty Trust—Gayety, Omaha, 25-30; Gayety, Kansas City, Sept. 1-6.
 Bill Watson's Parisian Whirl—Gayety, Rochester, 25-30; Bastable, Syracuse, Sept. 1-3; Lumberg, Utica, 4-6.
 Bontons—Columbia, Chicago, 25-30; Berchel, Des Moines, Sept. 1-4.
 Bowery Burlesquers—People's, Philadelphia, 25-30; Palace, Baltimore, Sept. 1-6.
 Bostoman's—Bastable, Syracuse, 25-27; Lumberg, Utica, 28-30; Gayety, Montreal, Can., Sept. 1-6.
 Burlesque Review—Empire, Newark, 25-30; Casino, Philadelphia, Sept. 1-6.
 Burlesque Wonder Show—Palace, Baltimore, 25-30; Gayety, Washington, Sept. 1-6.
 Dave Marion Show—Newburg, N. Y., 25-27; Poughkeepsie, 28-30.
 Follies of the Day—Casino, Philadelphia, 25-30; Hurtig and Seamon's, New York, Sept. 1-6.
 Girls A-La-Carte—Majestic, Jersey City, 25-30; Perth Amboy, N. J., Sept. 1; Plainfield, 2; Stamford, Conn., 3; Park, Bridgeport, Conn., 4-6.
 Girls of the U. S. A.—Star, Cleveland, 25-30; Empire, Toledo, O., Sept. 1-6.
 Golden Crooks—Gayety, Buffalo, 25-30; Gayety, Rochester, Sept. 1-6.
 Harry Hastings' Show—Casino, Boston, 25-30; Grand, Hartford, Sept. 1-6.
 Hello, America—Gayety, St. Louis, 24-30; Columbia, Chicago, Sept. 1-6.
 Hip-Hip, Hooraay—Gayety, Montreal, Can., 25-30; Empire, Albany, N. Y., Sept. 1-6.
 Lew Kelly's Show—Empire, Brooklyn, 25-30; Empire, Newark, Sept. 1-6.
 Liberty Girls—Stamford, Conn., 27; Park, Bridgeport, Conn., 28-30; Newburg, N. Y., Sept. 1-3; Poughkeepsie, 4-6.
 Maids of America—Jacques, Waterbury, Conn., 25-30; Miners' Bronx, New York, Sept. 1-6.
 Million Dollar Dolls—Olympic, Cincinnati, 25-30; Star and Garter, Chicago, Sept. 1-6.
 Mollie Williams Co.—Grand, Hartford, Conn., 25-30; Jacques, Waterbury, Conn., Sept. 1-6.
 Oh! Girl—Gayety, Boston, 25-30; Columbia, New York, Sept. 1-6.
 Peek-a-Boo—Gayety, St. Louis, Mo., 31-Sept. 6.
 Roseland Girls—Empire, Toledo, O., 25-30; Lyric, Dayton, O., Sept. 1-6.
 Rose Sydel's London Belles—Gayety, Toronto, Can., 25-30; Gayety, Buffalo, Sept. 1-6.
 Sam Howe's Show—Miner's 149th Street, New York, 25-30; Orpheum, Paterson, Sept. 1-6.
 Sight Seers—Hurtig & Seamon's, New York, 25-30; Empire, Brooklyn, Sept. 1-6.
 Social Maids—Gayety, Pittsburgh, 25-30; Park, Youngstown, O., Sept. 1-3; Grand, Akron, 4-6.
 Sporting Widows—Casino, Brooklyn, 25-30; Peoples, Philadelphia, Sept. 1-6.
 Star and Garter Shows—open, 25-30; Gayety, Omaha, Sept. 1-6.
 Step Lively Girls—Columbia, New York, 25-30; Casino, Brooklyn, Sept. 1-6.
 Twentieth Century Maids—Gayety, Detroit, 25-30; Gayety, Toronto, Ont., Sept. 1-6.
 Victory Belles—Lyric, Dayton, 25-30; Olympic, Cincinnati, Sept. 1-6.

AMERICAN WHEEL

All Jazz Review—Cadillac, Detroit, 25-30; Englewood, Chicago, Sept. 1-6.
 Aviator Girls—Gayety, Baltimore, 25-30; Lyceum, Wash., Sept. 1-6.
 Broadway Belles—Gayety, Louisville, 25-30; Lyceum, Columbus, O., Sept. 1-6.
 Beauty Review—Haymarket, Chicago, 25-30; Gayety, Milwaukee, Sept. 1-6.
 Blue Birds—Empire, Cleveland, 25-30; Cadillac, Detroit, Sept. 1-6.
 Cabaret Girls—24, Park, Indianapolis, 25-30; Gayety, Louisville, Sept. 1-6.
 Cracker Jacks—Plaza, Springfield, Mass., 25-30; Grand, Worcester, Mass., Sept. 1-6.
 Dixon's Big Review—Wrightstown, N. J., 25-30; Trocadero, Philadelphia, Sept. 1-6.
 Edmond Hayes Show—Olympic, New York, 25-30; Gayety, Brooklyn, Sept. 1-6.
 Follies of Pleasure—Empire, Hoboken, 25-30; Star, Brooklyn, Sept. 1-6.
 French Follies—Lyceum, Columbus, 25-30; Victoria, Pittsburgh, Sept. 1-6.
 Girls from the Follies—Majestic, Scranton, 25-30; Binghamton, N. Y., Sept. 1-3; Niagara Falls, 4-6.
 Girls from Joyland—Star, Brooklyn, 25-30; Plaza, Springfield, Mass., Sept. 1-6.
 Girls, Girls, Girls—Gayety, Newark, 25-30; Army, Wrightstown, N. J., Sept. 1-6.
 Grown Up B Bies—Century, Kansas City, 25-30; open Sept. 1-6; Standard, St. Louis, 8-13.
 Jazz Babes—Trocadero, Philadelphia, 25-30; Broadway, Camden, N. J., Sept. 1-6.
 Kewpie Dolls—Lyceum, Washington, 25-30; Bijou, Philadelphia, Sept. 1-6.
 Lid Lifters—Englewood, Chicago, 25-30; Haymarket, Chicago, Sept. 1-6.
 Midnight Maids—Star, Toronto, Can., 25-30; New Academy, Buffalo, N. Y., Sept. 1-6.
 Mischief Makers—Standard, St. Louis, 25-30; Terre Haute, Ind., 31; Park, Indianapolis, Sept. 1-6.
 Monte Carlo Girls—one-nighters into St. Louis, 25-30; Standard, St. Louis, Sept. 1-6.

"Oh, Frenchy!"—Gayety, Minneapolis, 25-30; Gayety, Sioux City, Iowa, Sept. 1-6.
 Pacemakers—Penn Circuit, 25-30; Gayety, Baltimore, Sept. 1-6.
 Parisian Flirts—Grand, Worcester, Mass., 25-30; Howard, Boston, Sept. 1-6.
 Pat White Show—Gayety, Sioux City, Ia., 25-30; Century, Kansas City, Mo., Sept. 1-6.
 Razzle Dazzle Girls—Broadway, Camden, N. J., 25-30; Majestic, Wilkes-Barre, Pa., Sept. 1-6.
 Record-Breakers—Victoria, Pittsburgh, 25-30; Penn Circuit, Sept. 1-6.
 Round the Town—Majestic, Wilkes-Barre, 25-30; Majestic, Scranton, Pa., Sept. 1-6.
 Sliding Billy Watson—New Academy, Buffalo, 25-30; Empire, Cleveland, Sept. 1-6.
 Social Follies—Gayety, Brooklyn, 25-30; Gayety, Newark, N. J., Sept. 1-6.
 Some Show—International, Niagara Falls, 28-30; Star, Toronto, Ont., Sept. 1-6.
 Sport Girls—Howard, Boston, 25-30; Olympic, New York, Sept. 1-6.
 Stone & Pillard's—Gayety, St. Paul, Minn., 25-30; Gayety, Minneapolis, Sept. 1-6.
 Sweet Sweetie Girls—Bijou, Philadelphia, 25-30; Empire, Hoboken, Sept. 1-6.
 Tempters—Gayety, Milwaukee, 25-30; Gayety, St. Paul, Sept. 1-6.

PENN CIRCUIT

Wheeling, W. Va.—Monday.
 Uniontown, Pa.—Tuesday.
 Johnstown, Pa.—Wednesday.
 Altoona, Pa.—Thursday.
 Williamsport, Pa.—Friday.
 York, Pa.—Saturday.

CIRCUS ROUTES

Ringling Bros. and B. & B.—Sioux City, Ia., 28; Omaha, Neb., 29; Lincoln, 30; Kansas City, Mo., Sept. 1; St. Joseph, 2; Topeka, Kan., 3; Junction City, 4; Concordia, 5; Salina, 6.

MINSTRELS

Gus Hill's—Schenectady, N. Y., 28; Newburgh, 29; Poughkeepsie, 30; Wilkes-Barre, Pa., Sept. 1; Scranton, 2; Reading, 3; Allentown, 4; Trenton, N. J., 5 and 6.
 Al G. Fields—Louisville, Ky., Sept. 1-6.
 Renix Bros.—Hibbing, Minn., Aug. 30, Sept. 1; Rice Lake, Wis., 3-6; Neillsville, 8-13.

STOCKS

Albee Stock, Providence, R. I., indef.
 Arlington Theatre Co.—Boston, Mass., indef.
 Alcazar Players—Alcazar, San Francisco, Cal.
 Baker Players—Portland, Ore., indef.
 Blaney Stock—Yorkville, New York City.
 Belgrade, Sadie—New Bedford, Mass., indef.
 Bessey, Jack, Stock—Peoria, Ill., indef.
 Brissac, Virginia, Stock—Strand, San Diego, Cal., indef.
 Brown, George, Stock—Whalen Park, Fitchburg, Mass., indef.
 Booth, Nellie, Players—Pittsburgh, Pa., indef.
 Brownell-Stock—Dayton, O., indef.
 Byers, Fred, Stock—Waverly, N. Y., indef.
 Champlin, Chas. K.—South Amboy, N. J., 25-30.
 Chicago, Stock—Altoona, Pa., indef.
 Crawford, Ed., Stock—Bath, Me., indef.
 Colonial Stock—Pittsfield, Mass., indef.
 Colonial Stock—Cleveland, O., indef.
 Dominion Players—Winnipeg, Manitoba, Can., indef.
 Durkin Stock—Skowhegan, Me., indef.
 Desmond, Mae, Players—Scranton, Pa., indef.
 Del Lawrence Co.—Majestic, San Francisco, Cal., indef.
 Enterprise Stock Co.—Green Bay, Wis., indef.
 Forest Park Musical Stock—St. Louis, Mo.
 Grand Theatre Stock Co.—Tulsa, Okla., indef.
 Gardner Bros. Stock Co.—Palace, Oklahoma City, Okla., indef.
 Glaser, Vaughan, Musical Stock—Cleveland, O., indef.
 Hunt's Musical Stock—Boston, Mass., indef.
 Hunt Stock—Bloomington, Mich., 25-30.
 Howard-Lorn Stock—National, Englewood, Ill., indef.
 Hawkins-Webb Co.—Regent, Muskegon, Mich., indef.
 Hawkins-Webb Co. (2)—Powers, Grand Rapids, Mich., indef.
 Keith Stock—Columbus, O., indef.
 Keith Players—Union Hill, N. J.
 Knickerbocker Players—Syracuse, N. Y., indef.
 Liscomb Players—Majestic, San Francisco, Cal., indef.
 Liberty Players—Strand, San Diego, Cal., indef.
 Liberty Players—Norumbega Park, Mass., indef.
 Lyceum Theatre Stock—Duluth, Minn., indef.
 Lyric Stock—Lincoln, Neb., indef.
 Lyric Theatre Players—Hamilton, Can.
 MacLean, Pauline, Stock—Celeron Park, N. Y.
 Majestic Theatre Stock—Los Angeles, Cal., indef.
 Manhattan Players—Rochester, N. Y., indef.
 Marshall Stock—Washington, D. C., indef.
 Morosco Stock—Los Angeles, Cal., indef.
 Minton Stock—Milwaukee, Wis., indef.
 Orpheum Players—Montreal, Can., indef.
 Otis Olive Players—La Fayette, Ind., indef.
 Permanent Players—Orpheum, Moose Jaw, Sask., Can., indef.
 Pinoy Theatre Stock Co.—Boise, Idaho, indef.
 Park Theatre Stock—Utica, N. Y., indef.
 Poli Players, Springfield, Mass., indef.
 Poli Players—Waterbury, Mass., indef.
 Poli Players—Wilkes-Barre, Pa., indef.

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BOTH SIDES HOPE GOMPERS WILL END STRIKE

(Continued from page 27)

time, are asked of lay members who wish to stand by their brother actor members.

"All subscriptions cease if the strike is settled before the expiration of a four weeks' subscription. Please make your check for the first week (and each week thereafter for three weeks) to the order of the Actors' Equity Association, and mail it to Mr. Joseph Herbert, care of the Lambs. Mr. Herbert will turn it over to the Actors' Equity Association as a contribution from a lay member of the Lambs.

"We do not believe that many lay members of the club have forgotten the work of their fellow actor members during the war, here and on the other side, for the Liberty Loans, for the Red Cross, for the War Camp Community Fund, for hospital entertainments, for wounded soldiers, etc. A large number of our actor fellow members in the past three years have appeared in anywhere from 200 to 250 benefits, almost invariably at a great sacrifice of time and money.

"These actor members are fighting for what they think is a square deal. They are not fighting in any way shape or manner for the so-called closed shop. You can call up the Actors' Equity Association and they will tell you definitely that they have never proposed the closed shop. They are simply fighting for the Equity contract, which seems to be the one method that will enable them to get a square deal all around."

The letter is signed by a committee consisting of Robert John, G. F. Griffin and George E. Van Cleve.

The Equity received renewed assurance of support from the English Actors' Association early last week. The latter cabled that unless their American brothers and sisters won recognition for their union they "would not be worthy citizens of a free country."

"What's the Odds," a play that had been in rehearsal under the direction of Shannon and Bennett, was stopped, although Billy Meehan, Charles McKay and Mabel Withee, with thirty-six other members of the cast, told the management they would rehearse, but would not go on with the production. The Equity called the company out of rehearsal.

The actors plunged into the show game on a bigger scale with the organization early this week of the National Cooperative Theatre, which, it is planned, will send vaudeville shows and regular plays upon the road, to appear in whatever theatres they can. Play-reading and casting departments are being formed and a system of profit-sharing will be instituted.

The problem of getting plays for the idea will, by no means, be an easy one, for most of the well-known playwrights are tied up by contract with managers and, though a number of old successes have been offered, it is a question whether the theatregoer would like them.

What will happen to the Fortune Gollo Light Opera Company, opening at the Shubert Theatre in another week, is a matter of much speculation. Gallo, manager of the enterprise, is not a member of the P. M. A., but the production is to be staged in a Shubert house, and the Shuberts will be driving revenue from its performances.

An interesting sidelight on this situation is found in the loss to the United States in taxes as a direct result of the strike. Figuring the average receipts of a performance about \$1,000, \$100 would go to the Government in taxes. With twenty-four theatres closed, the Government is losing in New York City alone \$2,400 per performance, and, on a basis of eight performances a week, the loss mounts up.

The actors' clubs have been hard hit because of the strike. Resignations have poured in because of arguments between members which have been, to put the matter mildly, unclublike. Since George M. Cohan resigned from the Friars and the Lambs, scores of other resignations have followed. Among those who resigned from the Lambs last week were Marc Klaw, Sam Harris, David Belasco and Arthur Hopkins. It is said that nearly all of Cohan's personal friends have resigned from the Friars, also.

CHICAGO ALL TIED UP

CHICAGO, Aug. 26.—Chicago's nine big downtown theatres are closed by the strike. After battling for more than a week through the courts to keep their playhouses open, the managers were forced to close when stage hands and musicians walked out, in sympathy, last Wednesday night. The theatres closed by this action were the Colonial, playing "Angel Face"; Studebaker, "Take It From Me"; Garrick, "Scandal"; La Salle, "Honeymoon Town," and the Palace, "The Passing Show."

The opening of "Three Wise Fools," at Powers, on Thursday night, was postponed, and the premiere of "On the Firing Line," at the Blackstone, has been delayed.

The Cort and Grand have been dark now for two weeks, closing with "Cappy Ricks" and "A Prince There Was," respectively, while "Up in Mabel's Room," at the Woods, has been closed now for more than a week.

Vaudeville and film houses now supply the only amusement in the Loop district. The managers accepted the decision of the stage hands and musicians rather meekly, except in the case of the Garrick, where "Scandal" was nearing the completion of a one-half year's run. Manager Garriety, of that theatre, insisted that there would be a matinee in any event and ordered the box office to continue the sale of seats. The audience was kept until 2.05, when he was forced to announce that there would be no performance and refunded the ticket money.

One day later, the Billposters' Union, the Baggage and Parcel Delivery Drivers' Union

and the Switchboardmen's Union joined in the sympathetic strike of the stagehands and musicians, and the prospects of an early settlement of the actors' strike faded still further away.

Moving picture theatres have been notified to bar all pictures manufactured by companies affiliated with the P. M. A. Thomas Reynolds, president of the Operator's Union, announced that if any theatre attempted to refuse to comply with this notification the operators would walk out.

With the closing of Fiske O'Hara in "Down Limerick Way," playing at the Olympic, the total of closed theatres reached ten. A benefit for striking actors was blocked by the managers, who threatened to enjoin any stars from appearing. The matter has since been left in abeyance.

In an interview with Edward Nockels, who is in full command of the various Union forces, he said, "We've asked the motion picture operators and stage hands in vaudeville and burlesque theatres to strike and help the actors' strike. They are voting on it now, and may strike later. New York has absolutely nothing to do with it. If I had my way, I'd order them to strike, but I can't."

Harry J. Powers, representing the Klaw & Erlanger interests here, declined to attempt a subterfuge to keep "Angel Face" before the public. He admitted that he and Erlanger owned the show, and not George W. Lederer, a non-member of the managers' association. So the stage hands and musicians left the house immediately.

Managers on Thursday threatened to enjoin the stars from appearing in proposed benefit shows to be staged here. They claim that they stand ready to attempt to enforce the "exclusive service" clause in the contract with a number of stars. They are also considering adding one or more law suits to the series in which the actors are already involved. This one is to be a suit for personal damages to reimburse the playhouses for loss sustained through the strike.

At the Equity Association's headquarters in the Masonic Temple building, open house is being held daily. Actors and actresses have filed their telephone numbers with the association in order that the heads of the organization can be in constant touch with them. From headquarters a path has been made to the county building, where various striking actors are being held on a charge of contempt.

At night the striking actors and actresses climb aboard trucks and automobiles and make a tour of the Loop, making speeches and singing songs. The public has taken a great interest in the strike, and thousands follow the machines about the Loop, listening to the speeches and songs and, incidentally, blocking traffic throughout the Loop district.

The mass-meeting held at the Arayan Grotto (formerly the American Music Hall) Friday night was attended not only by the theatrical profession, but the public also. There was a parade of thespians in the pouring rain. One of the first speakers was Burton Churchill. He pledged the Equity's eternal fealty to union labor. Edwin Morand, leading the Equity fighters in this vicinity, told the large gathering just why the actors were fighting and striking and what they wanted. He dwelt on the subject of why they were going to close all motion picture and vaudeville theatres in Chicago.

"It's going to be a sympathy strike," said Morand. "We are going to make the managers meet our terms; we will never give in. The actors are in this for a finish fight."

The speakers dwelt on the subject of the return of Sam Gompers to this country, and feel that his arrival here will be the solution of the trouble.

In the meantime, all legitimate theatres remain dark, with no prospects of opening. The vaudeville theatres up to Saturday night were not affected and may not be closed unless an immediate order, calling out the stage hands and musicians is received.

The local motion picture operators' union has refused to strike to assist the striking actors and will not go out unless they receive orders from the East. Their vote came as a stunning surprise to the entire theatrical profession of the city.

With the departure of "Down Limerick Way," with Fiske O'Hara, the Olympic Theatre became strikebound when the Equity Association would not permit "Seven Miles to Arden" to open at that playhouse.

USE COURTS IN BOSTON

BOSTON, Mass., Aug. 26.—Early in the week A. H. Woods obtained a temporary injunction restraining the Actors' Equity and the members of the cast from interfering with the presentation of "Breakfast in Bed," playing at the Plymouth. A possible strike of "Somebody's Sweetheart," an Arthur Hammerstein show, was also averted by an injunction. The respondents named are Louise Allen, John Dunsmuir, Eva Fallon, Natalie Howe, Adele Cleves, Eugene Redding, Roy Cutter, Albert Sackett and Veronica Conwell, as members of the company, and Francis Wilson and Frank Gillmore, president and secretary, respectively, of the Actors' Equity Association.

Thursday

One more show was forced on the dark list when the stagehands and musicians suddenly walked out of the Booth Theatre on Thursday night, closing "The Better Ole." Equity members had already been called out early in the strike, but their places had been filled by members of a

road company which was in rehearsal at the time. The closing of "The Better Ole" left but one so-called "scab" show on Broadway, for William A. Brady and a revised cast are still "carrying on" in "At 9.45" at Playhouse.

The Stage Writers' Protective Association is the name of an organization that has been formed by playwrights following their failure to settle the trouble. Its roster of membership includes about fifty prominent playwrights, being practically the same ones who attended the "peace conferences" a few days before. The new organization has applied to the Secretary of State for a Charter. Its officers are: President, Otto Harbach; Secretary, Owen Davis; Treasurer, Silvio Hein. The organization has been formed "to protect the authors' interest in the present crisis and in future dealings."

In the present controversy, it is the intention of the society to remain neutral and to act as mediators, if called upon.

A clearing house employment bureau in the Morosco Theatre has been established by the managers. Wallace Munro, who is in charge, says that on the first day the bureau registered two hundred and eighty actors who are willing to go to work under manager's contracts.

Equity will have a benefit ball in the Hotel Astor next Thursday for its relief fund. Judge Mack, of the Federal Court, postponed the argument on the Winter Garden's motion for a preliminary injunction against one hundred and eighty four actors, until next Thursday.

Charles D. Coburn announced his resignation from the Lambs.

The return of Governor Smith to the city and the arrival of Samuel Gompers is looked upon by the managers as the most favorable indication of an early settlement of the strike. Certain of the managers expect Gompers to spring a surprise on labor by acceding to some of the managerial demands, but, in labor circles, his coming is looked upon only as a straightening of the actors' side.

It was announced that the following had resigned from the Equity: Marguerite Sylva, May Buckley, Margaret Anglin, Otis Skinner, Ruth Chester, George Foster Platt, Patricia Collinge, and Fanchon Campbell.

Friday

A second attempt to form a rival association to Equity was got under way on Friday by Louis Mann and a number of followers, who arranged for a meeting of actors at the Biltmore Hotel to "save the theatre from total ruin and restore harmony amongst the stagefolk and the managers." This attempt was made following the failure of E. H. Sothern to organize a similar association. Conspicuously connected with the new attempt is George M. Cohan, who, it is thought, possesses a stronger personality and pulling power than Sothern and who made a much more successful start at the Biltmore meeting.

About seven hundred stagefolk attended the meeting and it was necessary to engage a larger room than had originally been rented to hold the unexpected crowd. Many of them had come in response to a telegraphic communication which had been sent to them by Oliv Wyndham, Allan Dinehart, Lowell Sherman, Janet Beecher, Lester Lonergan, Alexander Leftwich and Robinson Newbold, and which read as follows:

"Will you please attend a meeting at the Biltmore, Friday, August 22, of all members of the various companies who are prevented from fulfilling engagements by the drastic and wholly unwarranted methods of the Actors' Equity Association, to protest against high-handed methods that deprives us of our legitimate means of earning a livelihood? Please ask all of our colleagues who care to come to join you at this meeting, as we are desirous of finding some way, if possible, whereby a solution may be reached to end the frightful condition that faces our calling."

Although it was emphatically denied by the organization's sponsors that the proposed association is fathomed by the Producing Managers' Association, Louis Mann, the chairman of the meeting, said that the new body was "with the managers."

Several times the meeting went into turmoil when charges were made against the Equity Association, bringing Equity members present to their feet as if a bomb had suddenly burst under them. Gardner James, a young Equity supporter, occasioned several minutes of wild disorder when he sprang to his feet and started hurling counter-charges at the new association.

"We are told," shouted Lawrence Grant, an Equity member, "that we lost our dignity if we belong to an association affiliated with the American Federation of Labor. But what is good enough for Victor Herbert is good enough for us."

This brought all the Equity patrol to their feet, cheering, while the speaker, above the din, went on to attack Howard Kyle, saying:

"Mr. Kyle has told us certain customs have grown up in the profession. If so, the custom of extra performances has grown up without the consent of the actors, and—"

But Kyle thought it was his time to talk and started a counter-speech from the

(Continued on page 34)

MOTION PICTURES

ACTOR'S STRIKE STARTS ROW IN FILMS

POWERS QUILTS N. A. M. P. I.

What may develop into a big fight in the motion picture business looms up with the resignation of P. A. Powers, treasurer of the National Association of the Motion Picture Industry, who resigned after a resolution that the N. A. M. P. I. remain neutral in the actors' strike was offered and defeated.

On August 6, at a meeting of the association, at which Powers was not present, a resolution was adopted standing by the Managers' Producing Association. William Sherril, of the Frohman Film Corporation, resigned after that resolution was passed, but Powers submitted what was actually a counter resolution. Another meeting was then held, and after much debating the matter was referred to another meeting, at which no action on the resolution was taken, this amounting to a defeat of the measure.

Powers, in his letter of resignation, emphatically declared himself as opposed to the film men's stand on the strike. He declared that he felt the attitude of the producers and exhibitors would antagonize labor throughout the land and that since the laboring class was the one from which the industry derived most of its revenue the move was a bad one. He also argued that there was no parallel between the Actors' Equity Association's fight against the managers and conditions in the film industry.

Powers' resignation is taken with regret by the producers. He declared, however, that he could not stand with the association in siding with the managers.

GRIFFITH REPERTORY CLOSES

The season of the D. W. Griffith repertory closed at the George M. Cohan Theatre on Sunday evening last. The final showing was "The Mother and The Law," which was the fourth production offered.

Griffith opened his season on May 13 with "Broken Blossoms," which had 137 performances. The total for the entire season was 204. "The Fall of Babylon" had 41, "Hearts of the World" 213, and "The Mother and the Law" 13.

There are other productions which Griffith could not show because of the success of "Broken Blossoms." These will be shown later in the Winter season when the repertory will be reopened at another Broadway theatre.

GOSDORFER TAKES DALY'S

Daly's Theatre, on Broadway, south of Twenty-ninth street, after having been dark for the past two and a half years, has been leased by Milton Gosdorfer, through Carstein and Linell, Inc., to be turned into a motion picture house. Gosdorfer also operates the Plaza Theatre at Madison avenue and Fifty-ninth street.

Although the theatre will be altered and made into an up-to-date motion picture house, the present famous old foyers will be preserved.

PATHE GETS BLACKTON'S OUTPUT

By a contract signed last week, Pathe will release the productions made by J. Stuart Blackton, who is to produce at least six special features during the coming year and a maximum of ten pictures. Among the stories already purchased by Blackton is "Dawn," by Eleanor H. Porter, which story will be used for Sylvia Breamer and Robert Gordon.

NEW COMPANY STARTS

The Georgette Georin Motion Picture Company, with offices in the Gaiety Building, New York, has been incorporated, and is now at work on a picture, the title of which has not been divulged. The concern is capitalized at \$50,000, and was formed to introduce Georgette Georin, a French-Belgian actress, to the picture public of America. The general manager is Joe Gilbert.

Madame Mureal is the authoress of the first picture, now in the making, and J. Charles Hayden is director. Thomas Bedding is general sales and publicity manager, with offices in the company's studio. The concern has taken over the Pathe studio in Jersey City. The cast of the picture will include Walter Miller, Edna Maison, M. Gautier, Prudence Thompson, Phillippa Mureal, and Frank de Vernon.

NEW COMBINE FORMED

CHARLESTON, W. Va., Aug. 22.—A convention held here this week by the Miami Valley Exhibitors League for the purpose of uniting with the exhibitors of West Virginia, was a success, as all the exhibitors attended. The league added over one hundred and fifty members to the organization and will bring Indiana into the combine next month.

It is also planned to bring Michigan into the combination. When the entire scheme of amalgamation is completed, it is said that the combined exhibitors will be the most powerful body in the country.

John Siefert, president of the Miami Valley Exhibitors League, explained that efforts had been made by the league to get the co-operation of the New York State Exhibitors League in order to defeat the day-light savings bill, which Congress finally rejected.

A. F. Kinzler, secretary of the league, will be sent to Cleveland to meet representatives of other states who want to join the combination of organizations.

LEFT \$3,000 ESTATE

It was disclosed in the Surrogate's Court last week that when Blanche Wallace, a motion picture actress, died of influenza last October, she left an estate of \$3,000. At first it was thought that she had left only \$2, but later, the additional assets were found. Annette Seelos, as she was known in private life, was the former wife of Al Kaufman, pugilist, and had been divorced from him. John Seelos, who survives her, is heir to the estate.

BROOKLYN STRAND READY

The Strand Theatre, Brooklyn, at Fulton street and Rockwell place, will open on August 30. The Brooklyn Strand will be operated by the same company that runs the Strand, Manhattan. The latest Goldwyn production, with Geraldine Farrar, "The World and Its Women," in which Lou Tellegen will also appear, will be the feature.

In addition, the program will include Travel Scenics, Education Studies, Topical Revue, Topics of the Day and a new comedy.

FOX GETS FOUR HOUSES

DENVER, Aug. 22.—Brown and Megahan have transferred four theatres in this city to the William Fox circuit in a deal said to involve \$1,000,000. They are the Rivoli, Strand, Isis and Plaza. John Zanft, of the Fox organization, has been here and closed the deal. The present employees of the houses will be kept intact, but two supervising managers will be brought from the East.

LEASE FRISCO HOUSE

SAN FRANCISCO, Aug. 25.—Kahn and Greenfield have added the Grand Theatre, in the Mission district, to their circuit. They now control the New Mission, Fillmore, Santa Cruz and Progress theatres.

SIX COMPANIES MERGE INTO ONE

FRANK HALL PUTS DEAL OVER

The Independent Sales Corporation, Hobart Henley Productions, Charles Miller Company, Film Finance, Film Clearing House, and S. L. Rothapfel Unit, have all been merged into one company, to be known as the Hallmark company. Frank Hall, who, hitherto, represented all of these companies, announced the merger last week and named the following as the directors of the new company: Colonel Jacob Ruppert, half owner of the New York American League Baseball Club; Colonel Howard S. Borden, Frederick E. Grant, Ashbel T. Fitch and Frank Hall.

The new company has been capitalized at \$2,500,000, and has behind it men of wealth and power. It is planned by the new organization to issue one production each week after September 1, when "The Trail of the Octopus," featuring Ben Wilson, will be put on the market. Several pictures made by Charles Miller and Hobart Henley will also be let out and the organization has other productions also ready for general release.

The concentration of these organizations, which have been represented by Hall, will probably be a good thing, for with all of the resources of the companies joined, it will be possible for the Hallmark to do bigger things. The forming of the new organization will also greatly simplify the matters of distribution and production that have hitherto confronted the various organizations which will now operate under the Hallmark banner.

WORLD MAKES CHANGES

During the last week several changes have been made at the Fort Lee studio of the World Film Corporation. Priestly Morrison succeeds Robert McIntyre as casting director. He will also be assistant studio director, assisting William Fischer. Fischer was promoted from the position of purchasing agent.

GOLDWYN GETS WOODS' PLAYS

"The Roads of Destiny," in which Florence Reed played at the Republic Theatre under the direction of A. H. Woods, will be produced as a film by the Goldwyn Film Company. They will also produce another of the Woods' Broadway attractions in "The Woman in Room 13." Both plays are intended for Pauline Fredericks.

FILM PERFORMERS IN CRASH

LOS ANGELES, Aug. 23.—There were a number of motion picture actors and actresses, as well as others, injured here yesterday when a Van Nuys electric car and sightseeing bus crashed into each other. Twenty-six persons were hurt, many of them being women.

TO MAKE FILM IN AUSTRALIA

SAN FRANCISCO, Cal., Aug. 23.—A party of American screen artists, including Agnes Vernon, who is to star, sailed from here on the steamer Ventura last week to Australia, where they are to film several pictures. In the party were Bess M. Lucas, scenarist, and Bob Doerr, camera man.

PURCHASE McGRATH STORIES

Lynn Card has purchased the film rights to five novels by Harold McGrath for the Wistaria Productions Company. "The Secret of Lonesome Cove," by Samuel Hopkins Adams, has also been acquired by the Wistaria.

EUREKA HOUSE BARN

CORNWALL, N. Y.
WEEK OF AUGUST 20

The audience didn't really begin patronizing in large numbers this temple of chickens and art until the middle of the week. However, mosquitos, buzzflies and other winged creatures capable of tickling human risibilities arrived earlier in the week, seemingly coming from all parts of the surrounding country, and just stayed and stayed around for performance after performance. It really was wonderful—for the winged ones.

Performances were given but once daily. And when it is considered that the performers had scarcely any rehearsal, except that of a lifetime, it is remarkable how smoothly each performance went off. Then, too, the state of mind of the performers must be taken into consideration. Some of them came here to find sweethearts, others to lose sweethearts, and a few to be sweethearts. These latter being girls, found it difficult to distinguish the eligible from the ineligible. For up in this part of the country the single men act like married men and the married men act like bachelors.

The orchestra consisted of five men from West Point—fighting men, all of them, and each a better fighting man than he is a musician. Each had seen active service at the front—porches of various hotels in the vicinity and elsewhere. A few of them played as though they were inspired rather than as if they knew how.

La Vampire, the daughter of a furrier on West 29th street, New York, who forgot to put down on his income tax report an item of \$72,000 in profits his business had earned a few days before he filed his return. His conscience doesn't bother him, because he knows that income is one thing and tax another. She opened with an Oriental dance that made the married men sit up and take notice. The wives were too busily engaged in watching the effect on their husbands to take much note of the dance. She closed with an imitation of Eva Tangany, that even the much imitated one herself couldn't have equaled. And, at the finish, she was roundly, squarely and loudly applauded—by her parents.

Philo Minion was next on the program. He could hardly be considered an amateur performer, because, about nine years ago, as his father, a herring merchant on Rivington street, explained, the boy was tried out by Gus Edwards for one of the latter's acts.

Philo sang popular songs in a clear, cheerful voice that sounded as if he were tasting herring for his dad. Still, with a little more practice he would be ready for the big time houses—as an usher.

Dashing Nathan was funny. He used to manage a large 299-seat motion picture theatre in Brownsville, N. Y., before he met and married his present wife, whose father gave son-in-law Nath an interest in his metal (junk) business.

Nath recited. He's a good recitationist; is Nath, except that he gets his English slightly confused with the Hebraic enunciation that grips his tongue. He recited "Gunga Din" so realistically that most of the audience began to feel hungry and think of food. The "Dhin, Dhin, Dhin!" of his enunciation made the phrase sound like dinner, dinner, dinner. Nath, the versatile, could easily become a great motion picture actor if only he didn't lisp so. In response to loud clapping by his wife for an encore, Nath explained that he was then engaged in memorizing Wilson's fourteen points, of which he already knew the first word and would be glad to recite it, only he wasn't quite sure of his punctuation.

Belle Bakunin closed the show, and she was a riot. How that girl did shimmy! With her eyes, her lips, her nose and throat. Some of the men gurgled with glee; some choked from inhibition. One (this one, at any rate) could almost feel himself rising to invite her to the well, where it was dark and where she might "shake" to the rhythmic chirping of innumerable crickets. Anyhow, Belle's terpsichorean abandon inspired the men with renewed love for their wives, which, after all, is the true mark of art at its highest. Belle has never played the Keith houses, but from the very nature of her offering it can be plainly seen that she is headed for the good time. M. L. A.

CHANGE LASKY COAST OFFICIALS

Effective on October 1 will be several changes made in the coast studios of the Famous Players-Lasky company. Milton E. Hoffman, who is now general manager of the Lasky Hollywood studio, will assume charge of the British studio.

Al Kaufman, who is in charge of the work on the London studio, is to return and divide his time between the London and Hollywood studios.

Charles Eyton, who is manager of the Morosco studio, will be the general manager of both the Morosco and Famous Players-Lasky studios.

Fred Kley will be studio manager for the Lasky organization, and Frank E. Garbutt will be studio manager for Morosco.

HOPE THAT GOMPERS WILL END ACTOR STRIKE

(Continued from page 32)

platform, while a number of voices in the rear of the room thundered out:

"One speaker at a time!"

Grant's stentorian tones arose above the clamor however, and he continued his talking in spurts, between outbursts from all sides and declared that "the only thing to do is to unionize."

That brought Amelia Bingham into the fracas and she sarcastically added: "Let's standardize salaries, too."

Mann then stepped in, playing the role of Saviour of the situation and resorting to the "business" of pounding the speaker's gavel, after which he delivered his 'steenth oration, using as his subject his admiration for the American Federation of Labor and, in some way or other, dragging a biological discourse into the argument.

But Mona Kingsley, of the Equity publicity staff, was among those who couldn't see the connection between biology and an actor's strike, and obtained the floor to answer Kyle's references to Francis Wilson as "Satan." This was the cause for more pandemonium and Miss Kingsley's voice was drowned in the din. But she continued to go through the motions that accompany fiery public speaking, undaunted.

When Katherine Hagan suggested that an organization be formed, Mann took that as his cue to announce that he would send for George Cohan, who had stated to Mann that he would retire from the P. M. A. to devote his time to the new organization, if it materialized. That was the cue for cheers. And a few minutes later Cohan was ushered in with all the pomp and enthusiasm that attends the ushering in of a presidential candidate at a national convention.

He was then told by Mann that he was expected to lead the assemblage "out of the desert and into the oasis that we know full well you, with your master mind, can do."

Cohan's response was as follows:

"I'm not representing any one but myself here today. Up to two weeks ago it was always said I was a friend of the actor and sympathetic with my profession as far as I could afford to be. Since then I've been called a bandit, a cutthroat and a scab, but in spite of all that I think more of the actor now than I ever did before."

"Mr. Belasco said a few days ago if the wind blew in a certain way he would never produce again. I think that whatever way the wind blows I shall never produce again."

"We think Mr. Cohan too big a man" began Mr. Mann.

"Order, order!" shouted a score of voices, which increased Mr. Mann's color. He hurled back at them through his teeth.

"The chair is never out of order. I was about to say Mr. Cohan is too big a man not to reconsider his decision."

"I want to do all to benefit the theatre," Cohan added, "and to bring back the old friendly relations between manager and actor. A few days ago a man approached me and asked me why I didn't do something to lead the actors out of this trouble. I told him that if my time, my energy and my money can do anything for them they can have it all. I want you to know that I'm with you all the way to the grand finale."

After Cohan was elected temporary president and David Warfield made a speech, the meeting was adjourned.

At the night meeting, a committee was appointed to decide definitely upon the policies of the new organization. On this committee were Louis Mann, Allan Dinehart, Leonora Ulric, Janet Beecher, Arthur Ashley, David Warfield, Zella Sears, Marjorie Wood, William Collier, Alexander Leftwich and Frederick Karr. Managers who attended the meeting were Charles Coburn, Edward MacGregor, Charles Emerson Cook, Walter Wagner, Joe Weber, Gus Edwards, Arch Selwyn, Edward Lyons, Sam Harris, Robert G. Herndon and Robert Campbell.

A meeting of the Equity at the Lexington was marked by a large attendance rather than by any sensational or interesting developments, except for the fact that \$21,500 was pledged to the strike fund by those who attended.

It was announced by Frank Gillmore that, if necessary, the actors would organize their own road companies and go on tour on a profit-sharing basis. A speech by Helen Keller was one of the impressive incidents of the Equity mass meeting.

Saturday

Two more theatres were put on the "dark" list on Saturday night when the stage hands and musicians walked out. They were "A Lonely Romeo" and "The Scandals of 1919," playing at the Casino and Liberty, respectively. The Casino strike was called when it was found that the Shuberts have an interest in the Lew Fields' show. The walkout at the Liberty was ordered because George White had

joined the Producing Managers' Association. This brought the actors' score of closed theatres in New York up to twenty-one.

The Hippodrome opened Saturday evening with "Happy Days," but only three other downtown theatres playing legitimate attractions raised their curtains. They were the Fulton, where "John Ferguson" is playing; the Playhouse, playing "At 9.45," which could probably go on with its so-called "scab" cast whether the musicians and stagehands struck or not; and the Winter Garden, with its one-act, one-set version of a hodgepodge of "Monte Cristo, Jr.," "Shubert Gaities of 1919," and vaudeville.

George M. Cohan was unanimously elected president of the new actors' society which was christened Actors' Fidelity League at a meeting at the Hotel Biltmore on Saturday afternoon. Cohan had promised to immediately resign from the managers' association if elected president of the new League, and devote all his efforts to the actors' organization.

In connection with Cohan's offer of \$100,000 to the League, Allan Dinehart announced at the meeting:

"We want to take this opportunity of thanking Mr. Cohan for his wonderful offer of \$100,000, but we cannot, in respect to ourselves, accept. We want this to be an actors' organization first, last and all the time, and all of us here who believe in the cause of righteousness, in the cause of the theatre and all that it means to us, should lend a helping hand to bring it to a state of realization. We don't want, as others have accused us, to have any one cast reflection upon us for being sponsored by manager's money. I tell you, and I want you to believe me, that every one on the committee would resign first before they would let one penny of any manager's money into the organization."

Louis Mann, the chairman, was even more insistent to let the world know that the Actors' Fidelity League is "in no way a manager's organization" and made a direct appeal to the "members of the press" to chronicle this fact, admitting though, that it was Cohan's offer to resign from the P. M. A. to lead a new body of actors, that gave birth to the idea of forming Fidelity.

Other officers elected were, Vice-President, Louis Mann; Secretary, Allan Dinehart; Treasurer, William Collier and twenty-one members to serve on the Board of Directors, as follows: Otis Skinner, John Halliday, Willard Mack, George McFarland, George Barnum, Gladys Hanson, David Warfield, Jose Ruben, Frederick Karr, Janet Beecher, Zella Sears, Holbrook Blinn, Lester Lonergan, Julia Dean, W. H. Gillmore, Minnie Maddern Fiske, Fay Bainter, Lowell Sherman, Marjorie Wood, Leonora Ulric, Arthur Ashley.

As on the previous day, pandemonium reigned at the meeting for a few exciting minutes when Equity members present started to state their side of the case and to give "three cheers for the A. E. F."

Chairman Mann brought it upon himself, however, when he asked: "If there is anyone who is not going to join this organization, will they please leave?"

Hearing no response, he continued:

"Does everyone here intend joining?"

This question was greeted with an avalanche of "Yes" cries, but also a number of "No" cries, mostly emanating from one corner of the room. He then requested those who had cried out in the negative to leave the room, whereupon about fifteen Equity members marched down the aisle and out in single file, cheering as they went and undaunted by the hisses of others in the gathering.

"Don't hiss," remonstrated Mann. "They are actors and therefore they are our brothers and sisters. They are only misguided; that is all. We should feel sorry for them."

Dick O'Brien, an Equity patrol then started to speak and said something about belonging both to the A. E. F. and the A. E. A., which brought a storm of protest from Margaret St. John, who said she lost a son "over there" and declared:

"I think it is a great disgrace for anyone to advertise themselves for having been a soldier."

O'Brien, in asking for the floor, said: "At our meeting we treated E. H. Sothorn with great respect; won't you return this matter of courtesy?"

O'Brien said nothing except to state that he was heart and soul with the Equity and was satisfied that its cause was right. When O'Brien finished his remarks, Mann stated to him: "This is a meeting for deliberation, not hysteria," whereupon O'Brien politely applauded the speaker and walked out with the Equity members.

Then Laura Byington, an Equity member, arose and asked to stay so that she could hear both sides of the case. Her request was granted. An Equity actor then arose and walked out declaring, "I want to be with real actors, not with scabs!"

Throughout the meeting there were many faces in the audience that have been conspicuous at Equity meetings. A constitution and by-laws that took one-half hour in the reading were adopted and were truly summed up by Marjorie Wood who whispered to Howard Kyle that "the constitution wasn't very interesting but it sounded legal."

The constitution bore no mention of strikes, so one member of the Fidelity asked

the chairman if it would not be a good idea to put a section in the constitution which would prevent the organization from ever going on strike.

"We are an organization that never purposes to strike," shouted Mann. "We are founded on cooperation and fidelity."

The speaker pointed out to Mann that the Equity had been founded very much along the same lines, but Mann's gavel was louder than the speaker's voice.

Among telegrams pledging support were messages from Otis Skinner, Laura Hope Crews, Bessie McCoy Davis, Emily Ann Wellman, Clara Lipman Mann and Billie Burke.

The League made no arrangements to include chorus people but it was announced that this would be taken up at the Installation of Officers meeting at the Biltmore on Monday night.

Sunday

Deciding that one lone pianist, one set of scenery and a crippled cast of principals are not a good foundation for a show, the Winter Garden joined the ranks of dark theatres on Sunday night following an announcement of the Shuberts that it had been found impossible to give a satisfactory performance under existing conditions.

A meeting of the stage hands at the Amsterdam Opera House was attended by 1,100 members who went on record in favor of a "finish fight." All stage hands who are still working will contribute ten per cent of their wages to a strike fund, according to Charles C. Shay, head of the union.

Monday

The biggest crowd that has yet attended a meeting of the Actors' Fidelity League assembled at the Hotel Biltmore on Monday evening to witness the installation of officers.

Louis Mann, presiding, read a letter from George M. Cohan to the effect that he did not feel justified in accepting the presidency of the new organization or taking an active part in it until he had resigned from the P. M. A., which he could not do until he had completed his work on a "New Contract Committee," of which he is chairman.

There seemed to be an air of disappointment clouding the meeting after this communication was read, but the gloom gave way to joyous cheers as George M. Cohan himself suddenly appeared and marched down the main aisle to the speakers' table. The cheering that followed was the most spontaneous demonstration the league has yet shown, and it was fully two minutes before Cohan was given a chance to speak, standing on the platform meanwhile trying to appear unconcerned but, in fact, quite self-conscious and ill at ease.

When silence was at last restored, Cohan made a short speech, saying that he had decided at the last moment to come to the Fidelity meeting for a minute, but that he would not be active while he was yet a manager.

"I want to come right," he said. "I want to be able to come to you with clean hands; I don't want to come here as a producing manager. I don't want to be carrying water on both shoulders. I want to be all for the actor."

Then, as Allan Dinehart gave three cheers for "George M. Cohan, the actor," Cohan left the meeting as suddenly as he had come.

Other officers were installed and made fitting speeches.

The announcement that the "Civilian Clothes" company had joined Fidelity en masse was met with wild cheers.

The board of directors of Fidelity was granted power to draw up a formal contract which would give the actor "fair play" in dealings with managers. When this contract has been drawn up, it will be presented to the managers, and if it meets with their approval, the Fidelity will ask the right to do business with them.

The playwrights held a meeting at the Hotel Astor behind closed doors on Monday afternoon. At the beginning of the meeting, each one who attended was called upon to rise, in turn, and to present his credentials for being there. There were several in attendance who claimed authorship to plays that do not ring very familiar in the history of Broadway.

After four hours of meeting, Channing Pollock announced to the press that the playwrights had decided to affiliate themselves with the Authors' League of America and

that they would form a playwrights' branch of the league.

All playwrights who had plays on Broadway when the strike was called, plays in rehearsal or plays of last season that were to be opened again, were put upon a special committee. From this committee a sub-committee was appointed to do everything within its power to bring about peace between the actor and manager and, incidentally, a restoration of royalties.

"We were caught between capitalism and communism," was the way Eugene Walter explained the playwrights' dilemma.

"Thurston, the Magician," did not open at the Globe Theatre on Monday night, as advertised. A notice in the lobby of the Globe Theatre explained that the show would not go on, and that the Globe would remain closed during the present uncertainty. The Globe management claimed to have closed Thurston rather than to chance being closed later by the Equity. The Equity, on the other hand, say that the Globe is dark because a number of the Thurston company joined the Equity in the afternoon and declared their intention of going on strike.

At a meeting of the National Association of Moving Picture Exhibitors on Monday afternoon, the organization declared its intention of remaining neutral in the actor-manager controversy.

FOREIGN NEWS

(Continued from page 12)

COCHRAN HAS SEVEN PIECES

LONDON, Eng., Aug. 22.—Charles B. Cochran is preparing seven new productions which he will offer in the near future. They are:

"Phi Phi," a French operette; "Maggie," "Afgar," with music by Cuvillier; "Cherry," a musical play by Edward Knoblock and Melville Gideon; "The Eclipse" by Fred Thompson and E. Phillips Oppenheim, music by Herman Darewski; "Deburau" by Sacha Guitry, translated by Granville Parker and a new light opera by Puccini.

SUE OVER COPYRIGHT

LONDON, Aug. 23.—Arthur Bertram and Herbert Sleath won a suit last week against Edmund, Mitchell & Shinton (or Brewster), charging breach of copyright. The plaintiffs had copyrighted a play called "White Man," which the defendants produced without their consent or knowledge. They sued for damages and were awarded \$75 and costs.

SCANDINAVIAN DANCERS SCORE

LONDON, Eng., Aug. 23.—The Scandinavian dancers, Ronny Johansson and Einer Nermann, who are great favorites on the Continent, have been making a hit here under the management of J. Rowland Sales. They are both appearing at the London Coliseum.

REEVES OPENS MOSS TOUR

LONDON, Eng., Aug. 23.—Billy Reeves, "The Original Souse," is delighting variety audiences with his performance at the Empire, Birmingham, where he began his tour of the Moss circuit.

VESTA TILLEY REPORTED QUITTING

LONDON, Aug. 22.—Vesta Tilly has started on what is reported to be her last tour, which will close at the Coliseum the week before Christmas.

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